



# GOPĪCANDRA NĀṬAKA

THE CAMBRIDGE MANUSCRIPT OF  
A 17TH CENTURY BENGALI PLAY FROM NEPAL  
EDITED WITH AN INTRODUCTION  
NOTES AND GLOSSARY

BY

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*to the memory of*  
**PROFESSOR T. W. CLARK**





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## P R E F A C E

*Gopīcandranāṭaka* is one of the many vernacular plays which were written and produced in Nepal during the 17th and 18th centuries. The Mss. of these plays are now lying scattered in the libraries of England, West Germany, India and Nepal. Photo-copies of four such Mss. were procured from Cambridge and Wiesbaden for preparing this edition. A systematic search for these plays followed by a closer study of them would be worthwhile not only for the students of the modern languages but also for the Sanskritists. Bengali students at any rate may discover in these plays the missing link between the Sanskrit play and the indigenous *yātrā*. For the reconstruction of the history of the *yātrā*, the early specimens of which are not known, the evidence of the Nepal plays may prove to be invaluable. The Sanskritists, on the other hand, would notice in them many interesting features of the later development of classical Sanskrit plays. The importance of the Nepal plays in the history of Indian dramatic literature has recently been pointed out by Dr. Sukumar Sen in *Nāṭa-Nāṭya-Nāṭaka* (Calcutta, 1965). Although there exists a considerable number of Nepal plays, very few of them have been published. The present edition is published with the hope that considering its importance scholars would be attracted to this field of study.

This edition is based on the Cambridge Ms., the reading of which is distorted to such an extent that even common familiar words are not readily recognizable. Some of the textual difficulties however have been solved with reference to parallel lines found in the Bengali and Hindi texts of the Gopīcandra legend. Nevertheless there remain in the text many unsolved problems which will remain insoluble unless new Mss. offer assistance for solving them. The reading of the text, as printed here, must therefore be considered as tentative.

Bendall included a short description of the Cambridge Ms. in his *Catalogue of Buddhist Sanskrit Manuscripts*. It was however Professor Suniti Kumar Chatterji who, for the first time, examined the Ms. and drew the attention of the Bengali scholars to it.





The importance of the Ms., particularly of its contents, became widely known when Dr. Sukumar Sen included in his History of Bengali Literature a fairly detailed analysis of the Gopīcandra legend, as found in the Cambridge Ms., on the basis of a copy made by Professor Chatterji. Since then many authors have referred to the Ms. without actually studying it. Now that the entire text is available in print scholars will have easy access to it.

When I was preparing this edition, at a rather slow pace, Dr. Sukumar Sen's persistent enquiry about its progress kept my interest alive. Without his personal interest and encouragement the edition may not have been completed. Professor J. Brough helped me in solving some textual difficulties. Through him I was able to get hold of a copy of Conrady's edition of *Hariścandraṇṭyam*. I am grateful to Professor Brough for his help and encouragement. My colleague Dr. J. Boulton read the last two sections of the introductory essay and made valuable comments. I am grateful to him for this.

Calcutta  
10 March 1970

T. MUKHERJI





## INTRODUCTION

### I. THE MANUSCRIPT

The Ms. on which this edition is based was collected from Nepal between 1873 and 1876 A.D. by Dr. Daniel Wright, a surgeon to the British Residency at Kathmandu, for the university library, Cambridge, where it is now preserved. The Ms. consists of 60 folios, numbering from 1—61, one of which (folio 59) is missing. The folios measure 10'' by 4''. Most of the folios contain 7 lines. There are however some (43a-54b) with 8 lines and some (54a-55a) with 9 lines. The Ms. is on the whole fairly well preserved with the exception of the last folio which seems to have been damaged by water. The text which is reasonably legible has been corrected in places, possibly by the scribe himself and the corrections are written out in the margins. In many instances, instead of crossing out the unintended word or character, the text has been erased and the corrections written in, also probably by the scribe himself. The major portion of the text is the work of one scribe, except for folios (16, 15b and 58) which are in another hand. The Ms. does not bear the name of either scribe.

### II. WRITING AND SCRIPT

The Ms. is written in the Newari script which was current in Nepal during the sixteenth and seventeenth centuries. Although Newari script is known to have a large number of varieties, viz. *Ranjanā*, *Bhujinmol*, *Kunmol*, *Kwanmol*, *Golmol*, *Pachumol*, *Himol*, *Litumol* etc., each having its distinctive features, closer examination however shows that the formation of the characters is not basically different from one variety to another. The distinguishing features seem to be the style of writing, i.e. decorative, thick-bottom, cursive, hooked etc. In comparison with the other Mss. of the same period, the writing of *Gopīcandranāṭaka* appears to be nearer to the Bengali style of writing. The writing is not only legible, it has also a decorative touch. Careful execution of each stroke has made the characters look well-shaped and well-developed. The scribe's





concern about the uniformity of shape and space is shown by the fact that the entire Ms. is written on lined paper. The script consists of characters that are readily recognizable as either Bengali or Nagari, with one or two characters that are typically Newari. The main characteristics of the script may be described as follows:

*Vowels*: Initial *i*/*ī* are only found in Newari writing. It consists of two parts. The top part consists of two dots with concave curves at the top instead of flat head-stroke and a sharp diagonal stroke in the shape of a *hasanta* at the bottom. In earlier Mss. the bottom part is a semi-circle opening outward in the middle, like the bottom of a modern Bengali initial *u*. The formation of *ī* is curious in the sense that it is formed by adding the vowel sign of *ī*, which is similar to modern Bengali vowel sign for *ī*, to the initial *i*, although vowel signs, by definition, can only be attached to a consonant. Initial *e* is slightly different from the Bengali *e*. In Bengali the curve of *e* begins at the top, almost at the level of the head-stroke. In this Ms. however the curve of *e* begins in the middle and the stem-line rises upward as far as the head-stroke. Intervocalic *e* is written in two ways: a concave curve attached to the top of the consonant and the ordinary Bengali intervocalic *e*. The second type is not as frequent as the other.

*Consonants*: *k* is nearer to Bengali than Newari, although, unlike the Bengali *k* of the same period the right limb comes down diagonally as far as the base. *y*/*y'* and *d*/*r* are not distinguished. *ṇ*/*l*/*n* are separate characters. *ṇ* has two concave curves attached to the top of the stem. *n*/*l* are identical with modern Bengali *n*/*l*. *ś* also has two curves attached to the top of the stem and it is clearly distinguishable from *ṇ*, a character of almost identical formation, by the position at which the curves are attached. *b*/*r* are separate characters. *b* has a broad curve at the left and a rounded base, instead of an angular one. The left limb of *r*, compared with *b*, is pointed and its inside is blocked. *j*, same as modern Bengali *j*, has a full grown arm coming as far as the base. *dh* is open-top with a diacritic attached to it. *kh*, *ch*, *s*, *h*, *p*, *bh*, *m* are identi-





cal with Nagari. In general most of the consonant characters are rounded rather than angular in shape.

*Numerals*: Only figure numerals are used and they are identical with the Nagari figure numerals.

In the Ms. there occasionally occurs a diagonal stroke with a small circle at the top. This stroke which very much looks like Bengali *hasanta* is found below final *r*, *n*, *t*, *k* and below *y* in both final and medial positions. The function of this stroke may be similar to that of Bengali *hasanta* which indicates that the inherent vowel is not to be realised, i.e. *hailena* is to be pronounced as *hailen*, if there is a *hasanta* sign below *n*. It must also be mentioned here that the use of this stroke is not confined within the words used in the prose passages of the Ms. It also occurs in the verse passages, although the metre requires this inherent vowel to be realised. Since the stroke is not consistently used, it is probable that the scribe in some instances was influenced by his own speech in which the inherent vowels, at least in the final position, were not realised.

### III. ORTHOGRAPHY

Apart from the usual confusion between short-long *i/u*, *ś*, *ṣ*, *ś* and *j*, *y*, *y'*, which are common even in the Mss. copied in Bengal by the native Bengali scribes, there are certain orthographic peculiarities in this Ms. that need to be taken notice of. As corroborating evidence is scarce it is hard to know if these peculiarities are scribe's own innovation or inherent in the language itself. It is not unlikely that the Newar scribe, unfamiliar with the phonology of the Bengali language, introduced his own method of orthography in coping this Ms. On the other hand, if the Ms. is the work of a Bengali scribe, settled in Nepal, the condition of the Bengali language current in Nepal in his time is reflected through these orthographic peculiarities. It must however be admitted that in this Ms. there is no uniform method of orthography. Bengali *r* both initial and medial, for example, is in the majority of cases changed to *l*, although there is a number of words that retain the Bengali *r*. This anomaly probably indicates that in the author's original there was *r*, which the scribe changed according to his own habit. What is stated about *r/l* is also true about the other orthographic peculiarities noted below:



1. Bengali *ā* is occasionally changed to *a*  
*janāyibo* (30) = *jānāibo*; *na* (32) = *nā*, also cf. *nā* (32);  
*parati* (30) = *pālaṭi*; *kahini* (44) = *kāhinī*; *abatara* (47)  
= *abatāra*; *athāyisa* (52) = *āthāīsa*; *kaṃgāra* (43) = *kān-*  
*gāla*, cf. *kāṃgāra* (29); *dahina* (60) = *dāhina*; *bhala* (3)  
= *bhāla*, cf. *bhāla* (21); *ami* (4) = *āmi*; *amāla* (5) =  
*āmāra*; *pathāyiyā* (16) = *pāthāīyā*; *apanāra* (17) = *āpa-*  
*nāra*; cf. *āpanāra* (26); *tamāku* (18) = *tāmāku*, *bhaṃdāra*  
(22) = *bhāṇḍāra*; *bajāyiyā* (30) = *bājāīyā*; *lagāyiyā* (35)  
= *lāgāīyā*;
2. Initial *a/ā* written as *ya/yā*  
*yāra* (32) = *āra*; *yamāna* (33) = *āmāra*; *yābharāṇa* (42)  
= *ābharāṇa*
3. Insertion of *-y-* and *-b-* between vowels  
*-y-* insertion: *mudāyiyā* (70), *hoyiyā* (71), *bajāyiyā* (30),  
*jāyabo* (32) *gāyi* (36), *ganāyibo* (40), *āyabe* (45),  
*khāyiro* (49), *bhāyi* (57), *khāyibe* (58), *āyase* (58),  
*jogāyibe* (65)  
Also cf. *jāibo* (9), *hailo* (10), *heraite* (11), *dharae* (11),  
*gamāola* (11), *dui* (13), *āiso* (14), *kasāi* (13), *paṭhāilo*  
(18), *pāebo* (24)  
*-b-* insertion: *raba* (31) = *lay'a* (= লয় ), *gābaya* (31) =  
*gay'ay'a* (= গায় ), *dubāre* (32) = *duy'āre*, *bajhābara* (47)  
= *bajhāy'ala*, *pābe* (47) = *pāy'* (= পায় ), *sambhābala* (57)  
= *sambhāy'ala*, *rukābara* (57) = *lukāy'ala*, *dubaje* (59) =  
*duy'aje*, *thābe* (59) = *thāy'* (= থায় )
4. *r* for Bengali *ṛ*, *ḍ*  
*ghorā* (22) = *ghoḍā*, *nārī* (23) = *nāḍī*, *bārī* (27) = *bāḍī*,  
*kharagero* (33) = *khaḍgera*, *birāyibo* (34) = *beḍāiba*.
5. Final *-o* = Bengali final *-a*  
*suno* (46) = *śuna*, *bhāsiro* (44) = *bhāсила*, *tāro* (71) = *tāra*,  
*rabi-ro* (42) = *rabira*, *rājāro* (19) = *rājāra*, *eko* (19) = *eka*,
6. *ṣ* for Beng. *kh/kṣ*  
*deṣite* (6) = *dekhite*, cf. *dekhite* (15), *ṣaneka* (30) =  
*kṣaneka*, *birīṣa* (34) = *brkṣa*, *eṣane* (36) = *ekṣane*, *deṣibo*  
(42) = *dekhibo*, *duṣa* (43) = *dukha*, cf. *dukha* (43), *ṣāyibe*  
(44) = *khāibe*, *muṣato* (57) = *mukhato*, *ruṣa* (53) = *brkṣa*,  
*suṣa* (61) = *sukha*.

Note: *mānukha* (47) = *mānuṣa*

7. *m* for Beng. *-nd-*, *-nt-*, *-nth-*, *-ṇg-*, *-mb-*, *-ndh-*, *-ṇḍ-*,



*baṁdi*=*bandī*, *turaṁta* (29)=*turanta*, *kaṁnthā* (31)=*kanthā*, *laṁbā* (33)=*lambā*, *kaṁdha* (33)=*kandha*, *saṁbala* (34)=*sambala*

8. *n* for Beng. *r*  
*jamena* (8)=*yamera*, *ghanakā* (21)=*gharakā*, *ihāna* (22)=*ihāra*, *yamāna* (33)=*āmāra*, *aginina* (34)=*aginira*
9. *r* for Beng. *l*  
*rāgilo* (13)=*lāgila*, cf. *lāgilo* (22), *sakara* (13)=*sakala*, *māriro* (21)=*māriilo*, cf. *māriilo* (21), *pāraṁki* (57)=*pālaṁki*, *rāgi* (48)=*lāgi*, *thākiro* (48)=*thākilo*, cf. *thākilo* (48), *chiro* (47)=*chila*, *pāraṇa* (47)=*pālana*, *bacchala* (47)=*bachara*, *parāyiyā* (16)=*palāiyā*, cf. *palāiyā* (16), *cāura* (7)=*cāula*, *cure* (18)=*cule*, *chāgara* (20)=*chāgala*
10. *l* for Beng. *r*  
*saṁkala* (1)=*śaṅkara*, *labi* (3)=*rabi*, *salasīja* (3)=*sarasīja*, *kilaṇe* (3)=*kiraṇe*, *tāla* (3)=*tāra*, *kaliyā* (4)=*kariyā*, *saṁala* (4)=*saṁara*, *tomāla* (5)=*tomāra*, *amāla* (11)=*āmāra*, *pala* (11)=*para*, cf. *para* (13), *laṇa* (13)=*raṇa*, *putrala* (15)=*putrera*, *kalo* (16)=*kara*, cf. *karo* (16), *digelo* (18)=*dikera*, *kāmalu* (19)=*kāmaru*, *eka bāla* (20)=*eka bāra*, *cākala* (5)=*cākara*, *kumāla* (4)=*kumāra*
11. Dental stop for Beng. retroflex stop  
*bhaṁdāra* (22)=*bhāṇḍāra*, *dākiren* (29)=*dākilen*, *nikate* (27)=*nikate*, *parati* (32)=*pālaṭi*, *baithi* (27)=*baṭhi*, *pathāyiyā* (29)=*pāṭhāiyā*, *uthiro* (32)=*uṭhila*, *dithi* (55)=*dṭhi*, *dahina* (60)=*dāhiṇa*, *utini* (49)=*uṭini* (she camel), *thākura* (51)=*ṭhākura*, *tutibe* (58)=*ṭuṭibe*, *cautha* (59)=*cauṭha*, *kita* (64)=*kṭa*.

#### IV. AUTHORSHIP

The Cambridge Ms. does not contain the name of the author. Although the last page is damaged, it is not completely unreadable. There is no colophon there mentioning, as is normal, the name of the author. It is improbable that the missing folio, which constitutes neither the beginning nor the end, contained any information about the author. In the absence of any primary evidence the authorship of the play





may never be settled conclusively. There is however some secondary evidence on the basis of which the question of authorship may be argued.

Among the many songs in the Ms., there are three which mention the names of their composers. One mentions Vidyāpati, the famous Maithil poet, another Kṛṣṇadāsa, and the last one has a *bhaṇitā* which reads *sukabi haṃsamā dina siddhānta gābaya* 'the humble poet Haṃsamā gives his conclusion in the song'. The question therefore arises whether any one of these three poets is the author. With regard to the songs of Vidyāpati and Kṛṣṇadāsa, it must be admitted that they are not directly connected with the story of the play. They are vaiṣṇava hymns, probably included in the play from an external source as a form of ancillary entertainment for the audience. Most Nepal plays contain songs of this nature, some written by the author himself, some drawn from external sources. There are few other anonymous songs in *Gopīcandranāṭaka* none of which have any bearing upon its story. The song of *haṃsamā dina* however is different. It is not derived from an external source and it forms an integral part of the play. In this song in order to save the king's life his chief-minister asks him to surrender to Yogi Jālāndharī. This is the conclusion that the poet mentions in the *bhaṇitā*. It can hardly have been written by any one other than the author of the play. It is therefore reasonable to suppose that *haṃsamā* is the author. Nevertheless *haṃsamā dina*, though appears to be the most probable reading, is an unusual combination. Although Medieval Bengali poets often prefixed *dīna* 'humble', 'modest', to their names, but none however have been known to use the word after their names, as *haṃsamā* appears to have done here. But despite the unusualness of the combination, the line, as it stands, can hardly be construed differently, and therefore *sukabi haṃsamā dina* may reasonably be considered as a probable author of the play, although, it must be admitted, this is no more than a probability. The author has not revealed his identity in the more usual places, i.e. at the beginning or at the end, or even at the beginning of the second act when he pays his respects to various deities.



Although the author does not mention his name, except possibly in the song referred to above, he does however mention the name of a king, Siddhi Narasimhamalladeva,<sup>1</sup> who was probably his patron. Siddhi Naraharisimhamalla, king of Lalitapura, and his son Śrīnivāsamalla, who was his immediate successor,<sup>2</sup> are also mentioned in two other plays<sup>3</sup> collected from Nepal; *Harīścandra nṛtyam* and *Lalita-Kuvalayāśva-Madālasopākhyāna-Śiva-Mahimā-Nāṭaka*.<sup>4</sup> The author of these two plays is Rāmabhadra,<sup>5</sup> also known as Rāmabhadra Sārmā, Rāmabhadra Dviija, Rāmabhadra Dvijavara, who composed them during the reigns of Narasimhamalla<sup>6</sup> and Śrīnivāsamalla.<sup>7</sup> Rāmabhadra is the son of Śaṅkara<sup>8</sup> and a devotee of Rāma.<sup>9</sup>

The two plays of Rāmabhadra and *Gopīcandranāṭaka* bear a strikingly close resemblance to each other. The plays written under the patronage of the Patan kings are divided into *aṅka* 'act' and *lu* (a word of uncertain origin, presumably meaning 'scene'), whereas the plays written under the patronage of the Bhāṭgāon kings are divided into *aṅka* and *samvandha*. In both *Gopīcandranāṭaka* and *Lalita-Kuvalayāśva* 'deva-vandanā' (author's respect to the dieties) occurs in the beginning of the second act. Apart from such external similarity which probably indicates that they represent a common tradition of play-writing, there are similarities also to the extent of word-to-word correspondence. The first few scenes of *Gopīcandranāṭaka*, *Harīścandra-nṛtya* and *Lalita-Kuvalayāśva* contain many common features with minor changes of wording here and there. The first scene introduces the principal characters of the play, first in a Sanskrit śloka followed by Bengali prose, much of which is common in all the three plays. In the second scene another set of characters is introduced who plot against the

<sup>1</sup> *mahārājādhirāja śrī siddhi nṛsimhamalladevake śubhāśirbāda diyā...* (p. 76).

<sup>2</sup> Levi, *Le Nepal*, vol. II, Paris, 1905, pp. 257-259. For the chronology of the Nepal kings *Le Nepal* has been mainly followed.

<sup>3</sup> Pischel *Katalog der Bibliothek der Deutschen Morgenländischen Gesellschaft*, pp. 6-7, Leipzig, 1881. I have been able to use photo-copies of these two MSS.

<sup>4</sup> Short reference *Lalita-Kuvalayāśva*.

<sup>5</sup> *likhitaṃ śrī rāmabhadra śarmaṇā, Harīścandra-nṛtya*, fol. 9b. *rāmabhadra dviija bhāṇa, Lalita-Kuvalayāśva*, fol. 6a.

<sup>6</sup> *śrī siddhi narasimha nṛpati īṣvare, Harīścandra-nṛtya*, fol. 9b.

<sup>7</sup> *śrī śrīnivāsa nṛpa guṇaka nidhāna, Lalita-Kuvalayāśva*, fol. 6a.

<sup>8</sup> *śaṅkara tanaya rāmabhadra dviija-bare, Lalita-Kuvalayāśva*, fol. 34b.

<sup>9</sup> *rāma-sebaka rāmabhadra dviija bhāṇa, Ibid.* fol. 9b.



king. In the third scene the king orders his son in one and his chief-minister in the others to investigate the condition of living of his subjects, after which the king retires to have his bath and say his daily prayer. Then follows a scene in which the king expresses his love to his queen and announces his intention to have amorous sport with her. As the stories progress the plays naturally differ from one another but a number of set phrases, including some unidiomatic usages, occur in all. The following examples illustrate how in the three plays identical situations are dealt with in identical phraseology.

*Gopīcandra-nāṭaka:*

rājā || hamāra daśana ni[mitta] bistara loka āsibe ||  
sabhā karite jāibo caro ||<sup>10</sup>

U.P. || ahe mahārājeśvara bijai ho ||

*Lalita-Kuvalayāśva:*

[rājā] || amāra darśana karibāra nimitta samasta loka  
āsibe ||  
sabhāsthala jāyibe caro ||

putrahmaṃ 3 || ahe mahārājeśvara bijai ho ||<sup>11</sup>

The king's command to Kalingā, R̥tadhvaja and Rohidāsa respectively is as follows:

*Gopīcandra-nāṭaka:*

rājā || ahe kalingā koṭabāra deśera carcā karite jāo  
Ka. || ahe mahārājeśvara je ājñā ||<sup>12</sup>

*Lalita-Kuvalayāśva:*

[rājā] || ahe putra rājakumāra mantri kvaṭabāra tumi  
deśers cāra-caritra dukha sukha dekhiyā  
sabhāsthala āyasva ||

rā.ku. || ahe pitā mahārāja je ājñā ||<sup>13</sup>

*Harīścandra-nṛtya:*

rājā || ahe rohidāsa ayidhyā nagarera bārtā sunite jāo ||  
rohi. || ahe pitā je ājñā ||<sup>14</sup>

<sup>10</sup> p. 2.

<sup>11</sup> fol. 4a.

<sup>12</sup> p. 6.

<sup>13</sup> op. cit.

<sup>14</sup> fol. 2a.





Kaliṅga, R̥tadhvaja and Rohidāsa bring identical messages for the kings:

*Gopīcandra-nāṭaka:*

ahe mahārājeśvara āpaṇāra pratāpate sakala  
loka skhe āche ||<sup>15</sup>

*Lalita-Kuvalayāśva:*

ahe mahārājeśvara āpanāra bāhu pratāpate  
sakala loka sukhī āche ||<sup>16</sup>

*Hariścandra-nṛtya:*

ahe pitā āpanāra pratāpate sakala loka sukhe  
thākiro ||<sup>17</sup>

The kings' affection to their queens and the queens' response to it are expressed in identical words in two plays:

*Gopīcandra-nāṭaka:*

[rājā] || ahe priye udanā padumā tomāra rūpa yaubana  
dekhiyā amāra mana bikala hailo ||  
amāra mana paribodha karite cāhe ||

rānī || ahe mahārājeśvara amāra bacana abadhāna ho ||<sup>18</sup>

*Lalita-Kuvalayāśva:*

rājā || ahe priye sucittamā sumadhyamā tumāra rūpa  
yaubana dekhiyā amāra mana bikala hairo ||  
amāra mana parobodha karo ||

rānī || ahe mahārājeśvara amāra bacana abadhāna ho ||<sup>19</sup>

The songs that immediately follow after this conversation in *Gopīcandra-nāṭaka* and *Lalita-Kuvalayāśva* are different in words but similar in content:

*Gopīcandra-nāṭaka:*

ki tora piriti madhuliha bhāti ||<sup>20</sup>

<sup>15</sup> p. 10.

<sup>16</sup> fol. 8a.

<sup>17</sup> fol. 2b.

<sup>18</sup> p. 11.

<sup>19</sup> fol. 6a.

<sup>20</sup> p. 12.





*Lalita-Kuvalayāśva:*

puruṣa cañcala mana bhamala svabhāba ||<sup>21</sup>

The news of the disturbance too is reported in identical words in *Gopīcandra-nāṭaka* and *Hariścandra-nṛtya*:

*Hariścandra-nṛtya:*

ahe mahārājeśvara amī kī karibo ||  
ajukā dināte eka subara āsiyā tumā[ra] udyāna  
madhye mahā utpāt kailo ||<sup>22</sup>

*Gopīcandra-nāṭaka:*

ahe mahārājeśvara amī kī kahibo ||  
akasmārta eka baṅga-kumāra nāma āsiyā āpaṇā-  
ra rāyya-biṣa māriyā dāḍiyā bistara utpāt kailo ||<sup>23</sup>

Similar instructions are given to their queens when *Hariścandra* and *Gopīcandra* decide to fight with *subara* 'a bear' and *baṅga-kumāra* 'an invader' respectively:

*Hariścandra-nṛtya:* tumi rājagṛha nidāna kariyā thāko ||<sup>24</sup>

*Gopīcandra-nāṭaka:* tumi rājagṛha nidāna kariyā thāko ||<sup>25</sup>

There are two songs which both *Hariścandra-nṛtya* and *Gopīcandra-nāṭaka* have in common:

|| me ||

causathi māyā re pujaba gusāminī  
sarasvatī māyā re pujaba gusāminī ||<sup>26</sup>

*Gopīcandra-nāṭaka:* rājā-rānīhmaṃ 3 prabeśa ||

|| me ||

causathi māyā re pujaba gusāuni  
sarāsati māyā re pujaba gusāuni ||<sup>27</sup>

The second song *sunaha sundarī kokila nāde* may possibly

<sup>21</sup> op. cit.

<sup>22</sup> fol. 3a.

<sup>23</sup> p. 12.

<sup>24</sup> op. cit.

<sup>25</sup> p. 13.

<sup>26</sup> fol. 1b.

<sup>27</sup> p. 1.





have come from an external source but the context in which they are used is same in both the plays:

*Harīścandra-nṛtya*:

rājā || ahe rāṇī ekhane krīḍā karibo ||

rāṇī || bhūpa je ājñā ||

|| rāga basanta ||

ahe sunahe sundarī kokila nāde<sup>28</sup>

*Gopīcandra-nāṭaka*:

rājā || ahe udanā padumā emata nā bolo ||

krīḍā karibo āisva ||

|| basanta || jati ||

sunaha sundari kokila nāde<sup>29</sup>

Similarities of this nature, a list of which could be lengthened considerably can hardly be called accidental. It clearly indicates that these plays are in some way related to each other. Two assumptions may be made about the nature of relationship: one of imitation, another of common authorship. Either the author of *Gopīcandra-nāṭaka* copied parts of *Harīścandra-nṛtya* and *Lalita-Kuvalayāśva* or vice versa, or Rāmabhadra, the author of *Harīścandra-nṛtya* and *Lalita-Kuvalayāśva*, is also the author of *Gopīcandra-nāṭaka*. Since there is no evidence for the former assumption, it can be therefore reasonably concluded that Rāmabhadra, who is also known to be associated with Narasiṃhamalla, is the author of *Gopīcandra-nāṭaka*. Rāmabhadra may have written *Gopīcandra-nāṭaka* and *Harīścandra-nṛtya* under the patronage of Narasiṃhamalla. After the death of Narasiṃhamalla Rāmabhadra may have enjoyed the patronage of Śrīnivāsamalla, and during his reign Rāmabhadra wrote *Lalita-Kuvalayāśva*. *sukabī haṃsamā dina* which does not occur in any other plays except *Gopīcandra-nāṭaka* may well have been an epithet of Rāmabhadra.

Prabodh Chandra Bagchi says that he was able to examine

<sup>28</sup> fol. 2b.

<sup>29</sup> p. 12.





two Mss. of *Gopīcandra-nāṭaka* which are dated,<sup>30</sup> according to him, 1690 and 1712 A.D. He states that both these Mss. mention Jitāmitra as the author. Bagchi does not mention where these Mss. are preserved, nor does he produce evidence in support of his statement. If they are now in Nepal, there is no way of verification. Neither Mss. are mentioned in the Catalogue of Mss. held in Nepal, though Shastri mentions other Bengali Mss. in his catalogue. The name Jitāmitra does not occur at any point in the Cambridge Ms., not even in the *bhaṇitā* of any of the songs, some of which do mention author's name. It must be however admitted that the few lines quoted by Bagchi from the Mss. examined by him also occur in Cambridge Ms. It is therefore probable that several recensions of *Gopīcandra-nāṭaka* are extant and that names of different authors may have appeared in different recensions. The Cambridge Ms., which mentions Siddhi Narasimhamalla who reigned during 1620-1657 A.D.<sup>31</sup> must be an earlier recension than those examined by Bagchi.

#### V. DATE OF COMPOSITION

*Gopīcandra-nāṭaka* is an undated Ms. If this Ms. is a copy of the original, which seems likely, we do not know the date of composition nor the date of the present recension. Rāmabhadra's two other plays, *Harīścandra-nṛtya* and *Lalita-Kuvalayāśva* are dated 1651 A.D. and 1665 A.D. respectively.<sup>32</sup> There is however no ground for believing that these are the dates of composition. The extant recension of *Lalita-Kuvalayāśva* is known to be copy. There is internal evidence<sup>33</sup> to indicate that the date of its composition cannot be later than 1660 A.D. At the same time one must bear in mind that the present recension of *Lalita-Kuvalayāśva*, although a copy,

<sup>30</sup> *Nepāle Bhāṣā Nāṭak, Sāhitya Pariṣat Patrikā*, vol. XXXVI, No. 3, pp. 170-83.

<sup>31</sup> Levi, op. cit.

<sup>32</sup> *saṃ 771 phālguna śukla dvitīyāyām, Harīścandra-nṛtya*, fol. 9b., *hara-mukha basu muni nepāla hāyaṇe bhādra pada pūrṇamī sura guru dīne* || ...  
*saṃ 785 bhādra pada pūrṇamī brhaspati bāsare, Lalita-Kuvalayāśva*, fol. 34b.

<sup>33</sup> In the concluding lines of *Lalita-Kuvalayāśva* the author wishes victory for Srinivāsamalla, king of Patan and Jagatprakāśamalla, king of Bhatgao, which indicates that the play was composed when the kings of Patan and Bhatgao were in good terms. Historians agree that friendship





was made within five years of its original composition. With regard to *Hariscandra-nṛtya* there is no evidence to prove whether the present Ms. is a copy or the original. All one can say is, if it is a copy, its date cannot be far removed from the date of composition.

Since the Ms. of *Gopīcandra-nāṭaka* was written by more than one scribe and since it does not bear the name of the author nor those of the scribes, it is probably a copy of the original. The close linguistic similarity suggests that the copy of *Gopīcandra-nāṭaka* is perhaps not much later than those of *Hariscandra-nṛtya* and *Lalita-Kuvalayāśva*.

The mention of Siddhi Narasiṃhamalla at the beginning and end of *Gopīcandra-nāṭaka* indicates that the play was originally composed sometime between 1620 and 1657 A.D., when Narasiṃha was the king of Patan. As the name of Narasiṃhamalla occurs also in *Hariscandra-nṛtya*, it was also written during his reign. It is however difficult to ascertain which is the earlier. The internal evidence bearing on this point is the descriptions of Narasiṃhamalla in the two plays. In *Hariscandra-nṛtya* the king is described as a devotee of *śiva* and *bhavānī*.

maneto niścaya kairo bhabānī caraṇe  
aha niśi na tejiro śībero pūjane ||

between these two kings did not last long and that friendship turned to hostility certainly before 1660. The evidence of *Vaṃśāvalī* (edited by Wright) is as follows:

'On the 6th of Sawan, N.S. 778 (A.D. 1658) Bhatgaon and Lalitpur fought against Kantipur, and the road of Bhatgaon was thrown open. On the next day Srinivasa and Pratāpamalla took an oath upon the Haribansa, the Kalipurana (two sacred books), and a khukri (knife), and the road between Lalitpur and Kantipur was thrown open. . . . On the 14th of Pus sudi, N.S. 780 (A.D. 1660), Jagatprakāsa Malla, Raja of Bhatgaon, set fire to a small military outpost at the foot of Changu . . .'

Jagatprakāsa's attack on Srinivāsamalla's military outpost at Changu clearly indicates that by 1660 A.D. Jagatprakāsa and Srinivāsamalla were each other's enemy. They were allies in 1658 when they fought together against Pratāpamalla. Eventually, as *Vaṃśāvalī* states, Srinivāsa and Pratāpamalla resolved their enmity and became friends. Thus Srinivāsa became enemy of his former friend, Jagatprakāsa.

It is therefore unlikely that Rāmabhadra, the Court poet of Srinivāsa, wished victory for Jagatprakāsa in 1665 A.D. (i.e. the date of the extant recension of *Lalita-Kuvalayāśva*). 1665 A.D. is therefore the date of the present recension. The date of composition must be during 1658-1660 A.D.





In *Gopīcandra-nāṭaka* however the king's devotion to Gopīnātha is stressed.

hema praṇālī maṇi maṇḍapa gopīnāthe  
punu adhikāri āche deba gopīnāthe ||

From Wright's *Vaṁśāvalī* we know that in the early years of his reign king Narasiṁha became a great devotee of Rādhā-kṛṣṇa and installed the image of Gopīnātha in a temple, especially built to house it. The *Vaṁśāvalī* describes the incident as follows:<sup>34</sup>

'One night he [Siddhi Narasiṁha] saw Radha-Krishna in a dream in front of the durbar, and on that spot he built a beautiful temple, and placed the diety in it.'

The reference to *hemapraṇālī maṇi maṇḍapa* suggests that *Gopīcandra-nāṭaka* was composed at the time of the building of the temple of Gopīnātha or shortly afterwards. If this conjecture is right, the play was perhaps composed sometime between 1620 and 1637, A.D., the period during which the temple was built and consecrated.

## VI. VERNACULAR PLAYS IN NEPAL

It may appear strange that *Gopīcandra-nāṭaka*, a Bengali play, should be written in Nepal in the 17th century under the patronage of a Nepal king. *Gopīcandra-nāṭaka* is not, in fact, the only Bengali play written in Nepal. Its author, as mentioned above, wrote two more plays. There also exists several more composed and performed in Nepal in the presence of Nepal kings. Apart from these plays, numerous manuscripts were discovered in Nepal which were written in the Maithili and Bengali scripts. Some of these Mss. may have been taken into Nepal from Bengal and Mithila at the time of Muslim invasion, but the large majority of them were actually written in Nepal by Maithil and Bengali scribes. On the evidence of Mss. so far discovered it can be stated with a degree of certainty that during the reign of the Malla kings of Nepal, starting from Jayasthitimalla (1380-1394 A.D.) to Ranajitmalla (1722 A.D.), the last of the Mall kings, there lived in Nepal

<sup>34</sup> *History of Nepal*, Ed. D. Wright, Calcutta, 1958, p. 142.



a large community of Bengalis and Maithilis, some of whom wrote plays and poems in Sanskrit, Bengali and Maithili. It cannot however be said with certainty how the Bengalis and Maithilis poets came to be enjoying Royal patronage in Nepal. The most popular theory, which has been challenged, is that Nepal, Mithila and Bengal came into close contact after Harisimhadeva, king of Mithila, went to Nepal and set up a Royal dynasty there in the second decade of the 14th century.<sup>34a</sup> Harisimhadeva was accompanied by a large number of Maithili and Bengali-people who eventually settled and formed a community in Nepal.<sup>35</sup> The validity of this theory may be doubted but it cannot be denied that there lived a large community of Maithilis and Bengalese in Nepal in the Medieval period. According to *Vaṃśāvalī*<sup>36</sup> Jayasthitimalla was assisted by his five Maithil pundits 'in making laws about houses, lands, castes and dead bodies'. One Bengali named Rāmadāsa became *nepāla-vanipālamāṇḍala guruh* and his son Dharmagupta described himself as the 'Poet Laureate' of one of the Nepal kings.<sup>37</sup> Siddhi Narasimhamalla, under whose patronage *Gopīcandra-nāṭaka* was composed, is known to have made a gift of eighteen *Purāṇas* to one Jānakīnātha Cakravartī, a Bengali Brahmin, who was, it seems, renowned for his scholarship in the *śāstras*.<sup>38</sup> It does not therefore seem improbable that through the agency of this community of Bengali-Maithili settlers the literary tradition of Bengal-Mithila was brought to Nepal and later developed under the patronage

<sup>34a</sup> This theory was originally formulated by Levi, who did not find reasons for questioning the authenticity of the late chronicles in which Harisimhadeva has been described as the founder of a Royal dynasty in Nepal. Levi's theory is no longer accepted by the historians. The modern view on this point is as follows:

"In my opinion Jagatsimha, prince of Tirhut, was a son of Harisimha. The time, the title and the form of the name certainly point to such a possibility. In this case Harisimha would have lived as an exile at the Court of Bhatgaon and died there; his son of course would have taken his place among the highest nobility of the land. This would explain why the late chronicles have made Harisimha an ancestor of the Royal family and a King of Bhatgaon, although he never ruled there."

See Luciano Petech, *Mediaeval History of Nepal*, Rome 1958, pp. 115-16.

<sup>35</sup> Levi, *Le Nepal*, vol. ii, pp. 224-25.

<sup>36</sup> *History of Nepal*, Ed. D. Wright, p. 110.

<sup>37</sup> Bendall, *Buddhist Sanskrit Manuscripts*, Cambridge, 1883, pp. 87-88.

<sup>38</sup> *History of Nepal*, Ed. D. Wright, pp. 154-6.





of the Malla kings, who were sympathetic towards this tradition. It does not seem unusual for the Malla kings to have encouraged the development of this literary tradition in Nepal since they rather preferred to be connected with the Maithil dynasty of Harisimhadeva to the earlier Malla dynasty of Nepal.<sup>39</sup> At this stage there was no considerable linguistic difference between Bengali and Maithili. The Malla kings probably understood both, for at least some of them wrote plays and poems in a mixed Bengali-Maithili literary dialect called Barajabuli. The local language of Nepal was Newari which was spoken by the common people. The literary languages however were Sanskrit, Bengali, Maithili and Brajabuli. Thus the literary history of Nepal during the Malla dynastic period is to this extent an extension of the literary history of Bengal-Mithila.

Plays written during the early years of the Malla dynasty were mostly in Sanskrit, but this was gradually replaced by either Maithili or Bengali or Brajabuli. In some of the vernacular plays, especially those performed in Patan, stage directions are given in Newari, probably for the benefit of the stage-hands. This marks the limit of the use of Newari, as the plays are not intended to be performed before the general public but before an audience of distinguished guests and members of the Royal family.

The earliest known specimen of a Nepal play is *Rāmāṅka-nāṭikā*,<sup>40</sup> composed in Nepal Samvad 480 (=1360 A.D.) by Dharma Gupta, also known as *vālavāgīśvara*, son of Rāmadāsa. This four act play is in Sanskrit and the usual Prakrit. The Ms. of the play, the author's autograph, is written in beautiful Bengali characters. Dharma Gupta, a Bengali, was commissioned by Mahāpātra Sṛī Rājasimhadeva and Mahāmātya Sṛināthasimha to copy in Bengali characters a Ms. of the *Mahābhārata* in 1425 A.D.<sup>41</sup> *Rāmāṅka-nāṭikā* was performed in Lalitapura (Patan). Haraprasad Shastri gives a description of the Ms. of another play by the same author,

<sup>39</sup> '... the descendants of Jayasthiti Malla never claimed a descentance from the earliest Malla stock, but chose to connect their line with the Tirhut family of Harisimha.' See Luciano Petech, *Mediaeval History of Nepal*, Rome, 1958, p. 123.

<sup>40</sup> Bendall, *Buddhist Sanskrit Manuscripts*, pp. 87-88.

<sup>41</sup> Sen, *Vidyāpti Goṣṭhi*, Burdwan, 1947, p. 38.





written in Newari characters and entitled *Rāmāyaṇa-nāṭakam*,<sup>42</sup> which was commissioned by Jayajuthasimhadeva on the occasion of *Hari-śaṃkara-ratha-yātrā*. In the colophon of the Ms. which is in the Durbar Library, Nepal, the author refers to himself as *rājakaverāryya*=*rāja-kavi* 'Poet Laureate'. Nothing is known of the king Jayajuthasimhadeva, the poet's patron. Without a detailed comparison of the two Mss. it is impossible to ascertain the relationship of the two plays, *Rāmāṅka-nāṭikā* and *Rāmāyaṇa-nāṭakam*. There was however one Sanskrit play on the *Rāmāyaṇa* theme which was performed in Nepal four times in 40 years.<sup>43</sup>

During the reign of Jayasthitimalla, Maṅika, son of Rājavardhana, a Maithil, wrote two Sanskrit plays, *Bhairavānanda-nāṭakam*<sup>44</sup> (1385-1392 A.D.) and *Abhinavārāghavānanda-nāṭakam*<sup>45</sup> (1390 A.D.), the former was performed on the occasion of marriage<sup>46</sup> of Jayadharmamalla, son of Jayasthitimalla and Rājalla Devī, and the latter for the ceremony of *vrata-vandha-mahotsava* of Jayadharmamalla.<sup>47</sup>

Jayaraṇamalla (1495 A.D.), king of Banepā, is credited with the authorship of a Sanskrit play entitled *Pāṇḍava-vijaya*,<sup>48</sup> a dramatisation of the *sabhāparva* of the *Mahābhārata*. The *sūtradhāra* indicates that *nāthalla-devī-ramaṇa* 'the husband of Nāthalla Devī', i.e. Jayaraṇamalla, is the author of the play, which is incomplete.

Although the authorship of many of the Nepal plays are attributed to the kings, it is doubtful if they were composed

<sup>42</sup> Shastri, *A Catalogue of Palm-leaf and Selected Paper MSS. Belonging to the Durbar Library, Nepal*, Calcutta, 1905, p. 246.

<sup>43</sup> Bendall, *History of Nepal* (included in Shastri's *Catalogue of Palm-leaf MSS.*), pp. 12-13.

<sup>44</sup> Shastri, *Catalogue of Palm-leaf and Paper MSS.*, p. 119.

<sup>45</sup> Bendall, *Buddhist Sanskrit Manuscripts*, p. 159.

<sup>46</sup> 'kumāra śrī jayadharmamalladevasya . . . vivāha-mahotsava-darśana-utsukānām'. The author says that he was commissioned by the king: "yadahamādiṣṭo'smi . . . rājalla devī ramaṇena śrīmatā śrī jayasthitimalladevena ||" See Shastri, *Catalogue* . . . , pp. 118-19. Bagchi says that *Bhairavānanda-nāṭaka* was performed on the marriage ceremony of Jayasthitimalla and Rājalla Devī. This does not seem to be correct. See Bagchi, *Nepāl Bhāṣā Nāṭak*, p. 171.

<sup>47</sup> Maṅika was commissioned by the king: "kṛyate 'yaṃ nṛpasya ājñā purāṇāya-eva-kevalam ||" Bendall, loc. cit.

<sup>48</sup> "śrīmatā śrī śrī jayaraṇa malla devena rājñā svayaṃ nirmāya . . . See Shastri, *Catalogue of Palm-leaf and Paper MSS.*, p. 115. One must note the phrase 'rājñā svayaṃ nirmāya' which argues strongly in favour of Jayaraṇamalla to be the author.





by them. It is probable that the plays were composed by the Court poets who named the kings as authors as a token of respect.

With regard to Jagajyotirmalla (1617-1633 A.D.) however it is probably true that he was the author of a number of Brajabuli songs. *Gīta-pañcāśikā*<sup>49</sup> (1628 A.D.) contains 50 Brajabuli songs on the Rādhā-Kṛṣṇa theme. These songs are collected to form an anthology<sup>50</sup> from two plays namely, *Kuñja-Vihārī-nāṭaka* and *Mudita-Kuvalayāśva-nāṭaka*, at least one of which, possibly both, was written by Vamśamaṇi, who included in these two plays 50 Brajabuli songs composed by his patron. Jagajyotirmalla seems to have been interested in music and acting in general. He is credited with the authorship of *Saṅgīta-Sāra-Saṃgraha*,<sup>51</sup> an abstract of works on music, dancing and acting. He is also said to have brought to Nepal *Saṅgīta-candra*,<sup>52</sup> a work based on Bharata's *Nāṭyśāstra*, from South India, and had a commentary written on it by the Maithil poet Vamśamaṇi Ojhā,<sup>53</sup> who was perhaps his Court Poet. Vamśamaṇi Ojhā was the son of *maithila-bharadvāja-gotra kavipaṇḍita* Śrī Rāmacandra Sarmā, who lived in the village called Vilvapañca. Vamśamaṇi was probably the author of four vernacular plays, *Knñja-Vihārī-nāṭaka*,<sup>54</sup> *Mudita-Kuvalyāśva-nāṭaka*<sup>55</sup> (1628 A.D.), *Hara-Gaurī-Vivāha-nāṭaka*<sup>56</sup> (1629 A.D.), and *Gīta-Digamvara*<sup>57</sup> (1655 A.D.). The last one was composed on the occasion of *tulā-puruṣa-dāna*<sup>58</sup> of Pratāpamalla (1639-1689 A.D.), king of Kathmandu. Of

<sup>49</sup> Shastri, *Catalogue* . . . , p. 16.

<sup>50</sup> "kuñja-vihārī-nāṭaka kuvalyāśva-nāṭaka nāmakau dvau . . . grantha-madhye vinyastau tau cānenaiva rājñā bhāṣayā viracitau, See Shastri, loc. cit.

<sup>51</sup> Shastri, *Catalogue* . . . p. 258.

<sup>52</sup> Ibid., p. 263.

<sup>53</sup> "īrimajjagajyotiradhīśvarasya nideśamāsādyā guṇottarasya saṅgīta-śāstrasya cakāra fikāṃ śrī maithilo vaṅga [vamśa]maṇirmanīṣām || Ibid., p. 263.

<sup>54</sup> Mentioned in the colophon of *gīta-pñcāśikā*. Bagchi says he saw a MS. of this play in Nepal. He also quotes a Brajabuli song from the play. See Bagchi, *Nepāl Bhāṣā Nāṭak*.

<sup>55</sup> Fischell, *Katalog der Bibliothek der Deutschen Morgenlandischen* . . . , p. 6. A photo-copy of this MS. has been made available to me.

<sup>56</sup> Bendall, *Buddhist Sanskrit Manuscript*, p. 183. A photo-copy of the MS. has been made available to me.

<sup>57</sup> Shastri, *Catalogue*, p. 103.

<sup>58</sup> *pratāpamalla prabhu kalpitāyā jagatrape'sminnatuā tulāyāḥ* || Ibid., p. 104.





the four plays named above, in only two, *Mudita-Kuvalyāśva*<sup>59</sup> and *Gīta-digamvara*,<sup>60</sup> is Vamśamaṇi mentioned as the author. It is however probable that the other two which mention Jagajyotirmalla as the author, were also composed by Vamśamaṇi who inserted the name of his patron as the author instead of of his own.

Rāmabhadra, the author of *Hariścandra-nṛtya* (1651 A.D.) and *Lalita-Kuvalyāśva-nāṭaka* (1665 A.D.) and possibly also the author of *Gopīcandra-nāṭaka*, was patronised by the kings of Patan, Narasiṃhamalla and his son Srinivāsamalla. Nothing much is known of Rāmabhadra except the name of his father. *Hariścandra-nṛtya* is a short play written in Bengali and Maithili with two or three Brajabuli songs. *Lalita-Kuvalyāśva* is a long play written in Bengali and Brajabuli. It contains a large number of Brajabuli and Bengali songs (unlike *Mudita-Kuvalyāśva* of Vamśamaṇi the songs are not numbered) mostly composed by the author himself, though in some Srinivāsamalla<sup>61</sup> is mentioned in the *bhaṇitā* as the author. As mentioned in the colophon (*tini āka [aṅka] nṛtya kare*) the play is divided into three acts. The first act consists of 6 scenes called *lu*, the second and third consist of 8 scenes each. Frequent references to Maccendranātha suggests that the play was performed on the occasion of the procession of Maccendranātha. In the colophon the author wished victory for Srinivāsamalla and Jagatprakāśamalla:

chi nṛtyera prabhābate śrī maccendranātha saṁtuṣṭa haiyā  
mahārājādhirāja jaya śrīśrinivāsamalla jagatprakāśamalla  
prabhukā sadā sarbadā jaya karo ||

For a short while Srinivāsamalla, king of Patan, and Jagatprakāśamalla, king of Bhātgāo, were friends in order to form a joint rivalry against Pratāpamalla of Kathmandu, *Lalita-Kuvalyāśva* was probably written during this short period of alliance.

<sup>59</sup> "maithila bharadvāja gotra kabi paṇḍita śrī rāmacandra śarmā putra śrī vamaśamaṇi ojhā kaeḷa || See *Mudita-Kuvalayāśva*, fol. 4a.

<sup>60</sup> "asti kila bharadvāja kula janmanā janaka janapadiyena rāmacandra śarmanah putrena vamaśamaṇi kavinopanivaddham gītadigamvaram nāma rūpakamiti || Shastri, loc. cit.

<sup>61</sup> "bhaṇa śrinibāsa nṛpa tohara āsa", *Lalita-Kuvalayāśva*, fol. 9b.





Bagchi says<sup>62</sup> he was able to examine an incomplete play entitled *Malayagandhinī* in which *Srīnivāsamalla* and *Jagatprakāśamalla* are mentioned together in the *prastāvanā*. On the evidence of the *nāndī* which states that the king *Jagatprakāśa* had given permission for the performance of *Malayagandhinī*, Bagchi attributes the authorship to *Jagatprakāśa*.<sup>63</sup> It is however needless to point out that the statement of the *nāndī* alone cannot be allowed to determine the issue of authorship. On the other hand, as king *Srīnivāsamalla* is given prominence in *rāja-varṇanā*,<sup>64</sup> it is more probable that *Rāmabhadra*, the Court poet of *Srīnivāsamalla*, is its author. Bagchi saw another play entitled *Madana-Carita-nāṭaka*<sup>65</sup> which was performed on the *upaṇayana*<sup>66</sup> ceremony of *Ugramalla*, youngest son of *Jagatprakāśa*. *Jitāmitramalla*, son of *Jagatprakāśamalla* may not have been the author of *Aśvamedha-nāṭaka*<sup>67</sup> and *Madālasā-Haraṇa-nāṭaka*,<sup>68</sup> as claimed by Bagchi,<sup>69</sup> it is more likely that he was the patron of the poet who was the author of the two plays. The *sūtrdhāra*'s statement clearly indicates that *Aśvamedha-nāṭaka* was played by the permission and possibly in the presence of *Jitāmitramalla* in order to please *kheṣṭa-devatā* = *kṣetra-devatā*(?).<sup>70</sup> The play, written in Sanskrit, derives its story from the *Jaiminī-bhārata*. *Madālasā-Haraṇa*, which has its stage directions in Newari, was written in 1678 A.D. Bagchi claims to have seen this date in the Ms. preserved in the Durbar Library, Nepal.

*Bhūpatīndramalla* (1695-1722 A.D.), king of *Bhātgaō*, was possibly a Brajabuli poet. An incomplete Ms. of an anthology called *Bhāṣā-saṅgīta*, containing 81 Brajabuli songs with *Bhūpatīndramalla*'s name mentioned in the *bhaṇitā* as the author, was examined by Bagchi in Nepal.<sup>71</sup> Bagchi also

<sup>62</sup> *Nepāle Bhāṣā Nāṭak*, p. 175.

<sup>63</sup> "jagatprakāśaka ājñā bhelaccha ... malayagandhinī nāṭaka abhinaya karu" Ibid.

<sup>64</sup> "he priye ehena rājā śrī śrīnivāsamalla uhnika jāṣa barṇanā bhaktapurakā śrī śrī jagatprakāśa malla satata karathi" Ibid.

<sup>65</sup> Ibid.

<sup>66</sup> "iti śrī śrī jayajagataprakāśamallakṛtāṃ kaṇiṣṭhaputra śrī śrī ugramallasya upanayanasyārthe madana [caritra] nāṭakam samāptam" Ibid.

<sup>67</sup> Shastri, *Catalogue* ..., p. 150.

<sup>68</sup> Bagchi, loc. cit.

<sup>69</sup> Bagchi, loc. cit.

<sup>70</sup> "śrī śrī sumati jaya jītāmitramalladevena śrī śrī kheṣṭa devatā prītikāmanāya" Shastri, loc. cit.

<sup>71</sup> Bagchi, loc. cit.





states that Bhūpatīndramalla wrote several more plays, four of which, namely *Mādhavānala*, *Rukmiṇī-Pariṇaya*, *Vidyā-Vilāpa* and *Mahābhārata*, are extant. The authorship of these plays, indeed like that of any other Nepal play of allegedly royal authorship, is extremely doubtful. Nanigopal Banerji<sup>72</sup> published *Mādhavānala*, *Vidyā-Vilāpa*, *Mahābhārata* and *Rāma-Carita* (three of the four plays claimed by Bagchi as works of Bhūpatīndramalla). Although most of the songs in *Vidyā-Vilāpa* and *Mahābhārata* mentions Bhūpatīndramalla's name in the *bhaṇitā*, Banerji attributes the authorship of these plays to Dhanapati, Kāśinātha, Kṛṣṇadeva and Gaṇeśa respectively. The four plays published by Banerji are similar. They consists solely of songs. Unlike *Gopīcandra-nāṭaka* and *Hariścandra-nṛtya*, there is not a single line of prose in any one of them. Stage directions are however given in Newari, but they are very brief, consisting not more than two or three words in each case. The plays are divided into acts only. There is no sub-division of acts into *lu* or *samvandha*. Each act is played in one day. On the top of each act the phrases *atha prathama dibase*, *atha dvitīya dibase* are written.

The Ms. of the play *Vidyā-Vilāpa* is dated 1720 A.D. It is a 6 act play containing songs mostly with Bhūpatīndramalla's *bhaṇitā*, a few with Kāśinātha's. The concluding Sanskrit śloka says:

*jaya Bhūpatīndramalladeva tathā raṇajitamalladevasya  
saptāṅga rājya-vṛddhir-astu*

*Mahābhārata* is a long play consisting of 23 acts. It contains 502 songs mostly with Bhūpatīndramalla's *bhaṇitā*, occasionally with Kṛṣṇadeva's. The concluding śloka says:

*Bhūpatīndramalladevasya saptāṅga rājya-vṛddhir-astu*

*Rāmacarita* is divided into parts, *prathama khaṇḍa* and *dvitīya khaṇḍa*, instead of *aṅka*. Most of the songs mention Raṇajitmalla's name, a few Gaṇeśa's. It is a Bengali play, written in comparatively modern Bengali:

mana mohita hailā rūpa dekhiyā tora ||  
tumi binā keu nāi ki kahibo āra ||

<sup>72</sup> *Nepāle Bāṅgālā Nāṭak*, Calcutta.





The most striking peculiarity of this play is that it introduces Muhamad Sophi and Samir Khan, two muslim characters, though the play deals with the Rāma theme. The muslim characters introduce themselves in Urdu. *Rāma-Carita* is undated, nor does it contain any Sanskrit śloka. *Mādhavānala* (the full name is *Mādhavānala-Kāmakandalā*) is similar to *Rāma-Carita*. Its language is nearer to Brajabuli than Bengali. It is divided into seven acts. Dhanapati, the probable author, is mentioned in one song, the rest mentions Raṇajitamalla's name. The play is undated and does not contain any Sanskrit śloka.

Bagchi says he has been able to examine six more plays written by Raṇajitmalla, namely, *Uṣā-haraṇa-nāṭaka*, *Andha-kāsura-vadhopākhyāna-nāṭaka*, *Kṛṣṇa-caritra-nāṭaka*, *Madana-caritra-kathā-nāṭaka*, *Kolāsura-vadhopākhyāna-nāṭaka*, and *Rāmāyaṇa-nāṭaka*.

From this brief survey, which is by no means complete, it appears that a large number of plays, probably more than have so far been discovered, were written in Nepal by Bengali and Maithili poets for a period of over three hundred years. These plays were performed on various Royal occasions in the four capitals of Nepal, i.e. Bhātgāo, Pāṭan, Kathmandu and Banepā, in the presence of the kings. The kings and the distinguished audience,<sup>73</sup> which included the chiefs of various parts of the valley, must have understood the play and enjoyed the performances. Some of the kings, if not as many as Bagchi claims, may have personally contributed to this vernacular literature. These Nepal plays show three distinct stages of development. First, plays are written in Sanskrit in which the conventions of Sanskrit plays are generally followed although the inclusion of songs and music to a large extent changed their dramatic qualities. Although the songs are not copied out in the Mss. along with the text of the play and the names of the musical instruments are not mentioned, one can reasonably conclude from the suggestive hints of the *sūtradharas* that the performance of a Sanskrit play in Nepal

<sup>73</sup> Audience is described almost in identical words in all the plays. A specimen is quoted here from *Aśvamedha nāṭaka*:

*nānā deśādāgata bhūmipāla kavivara vidagdha-jana sāmājikāñca  
cetoṛaṇjanāya . . . aśvamedhikā abhinayam abhinetaṁ gacchāvah ||*

See Shastri, *Catalogue*, p. 150.



was accompanied by song, music and probably dances. The *Sūtradhāra* of Maṇika's play *Bhairavānanda-nāṭakam* says *saṃgītam anusṛtya yathāvat prayogena nāṭayitavyamiti*, a similar statement is made by the *Sūtradhāra* of Pāṇḍava-*Vjaya-nāṭakam*, *gīta-vādyā ... abhinava nāṭya-rasa samasta nāṭaka-lakṣaṇa alaṃkāraṇi*. Here the phrases *yathāvat prayogena* and *samastra nāṭaka-lakṣaṇa alaṃkāraṇi* probably refer to the conventions of Sanskrit play and the phrases *gīta vādyā ... abhinava nāṭya-rasa* clearly suggest that the plays were to a large extent like opera.

In the second stage plays are written in a vernacular, i.e. Bengali, Maithili, Brajabuli, and in many instances in a mixture of the three. In the vernacular plays however Sanskrit is not completely discarded. The first act or scene in most of the vernacular plays consists of a conversation in Sanskrit between *Sūtradhāra* and *naṭī* which announce the place and occasion of the performance and in some cases the name of the play and its author. The following is an example of the first scene of Rāmabhadra's *Lalita-Kuvalyāśva*:

naṭī || he nātha tubhyam namoskaromi ||  
[Sūtra.] || ayi priye atrāgaccha ||

naṭī || he nātha mama āhvāna-kāraṇam kim vartate ||  
[Sūtra.] || ayi priye kāraṇam śṛṇu ||

naṭī || he nātha ājñā kuru ||  
[Sūtra.] || ayi priye lalitapaṭṭanādhipati śrīmahārājādhi-  
rājena śrīmatśrī lokanātha prītyartham apurvika  
suvarṇa praṇālī nirmītā tatpratīṣṭhā-  
yātrāprasamgenaiva amarāpūryā sarasa  
nṛtyamekaṃ kāraya tenaiva rājñā [u]ktamiti ||

[naṭī] || he nātha avadhānī bhava || amarāpurī mayā  
jñāyate tatpurī-varṇanam-aham karomi ||

ślokaḥ ||

he nātha śrīmat-amarāpūryām kīdrśa nāṭakam  
kartum bhavatā vicintititam tadājñā kuru ||

[Sūtra.] || he priye śṛṇu ||

[naṭī] || he nātha śīghram vada ||





[Sūtra.] || alamativistārena śrīmat-amarāpuryāṃ  
mārkeṇḍeya purāṇokta lalita-kuvalayāśva-  
madālasopākhyāna-śiva-mahimā nāṭaka  
kartuṃ manasā mayā aṅgīkṛtam tatprakaṭi-  
karaṇārtham-aham vrajāmi ||

ślokaṃ ||

ayi priye viśvāvasu gandharva rāja-kanyā  
madālasā bhūtvā tvam-āgaccha || ahamapi  
kuvalayāśva nāma rājaputra bhūtvā  
samāgantūṃ gamiṣyāmi ||

Each character on first appearance introduces himself in a Sanskrit *śloka*, followed by a speech in vernacular which is, in fact, a paraphrase of the Sanskrit *śloka*. Similarly, the description of the king and the country, *rāja-varṇanā* and *deśa varṇanā*, a characteristic feature of the Nepali plays, first occur in Sanskrit *śloka* which are then paraphrased in vernacular songs. Apart from the Sanskrit dialogue between *Sūtradhara* and *naṭī*, a specimen of which is quoted above, the dialogue is in vernacular prose occasionally interrupted by vernacular songs. In some of the vernacular plays, especially in those written in Patan, stage directions are given in Newari. In this connection it must also be mentioned that all the extant recensions of the vernacular plays are written in the Newari script, possibly by Newar scribes. The plays of Rāmabhadra belong to this stage of the development of vernacular play in Nepal.

In the third stage Sanskrit is completely discarded and plays are written exclusively in a vernacular. At this stage the plays consist solely of songs. The characters of the plays are not introduced and there are no *Sūtradhāra* and *naṭī*. The plays published by Banerji are representative of this genre. These characteristic features suggest that vernacular plays in Nepal were direct descendents of the Nepal Sanskrit plays. Gradually they took the form of *Gīti-nāṭa*, a literary form which was probably current in Bengal and Mithila at that time. The linguistic change from Sanskrit to vernacular took place in these plays at a time when Sanskrit was no longer intelligible to the audience and the necessity was felt to paraphrase the Sanskrit *śloka* into the vernacular. The plays may have been





confined solely in the Royal Courts. The use of the Newar language only in the stage directions remains inexplicable.

Very little is known as to how these plays were performed. The only information in this respect is found in *Mudita-Kuvalayāśva* by Vamśamaṇi Ojhā:

prathamataḥ paddhatikrameṇa nṛtyārambhe raṅgabhūmi-  
pūjādi sarvaṃ kartavyaṃ anantaraṃ tāla-dhara-gāyana  
tata-vitatādi vādyayukta vādakair-vāmāsvarānusareṇa  
vāma-pādaṃ prathamata datvā mūlamuccārya raṅgaṃ  
praviśya sādhitāñjanena tilakaṃ kartavyaṃ || tata tālas-  
trayaṃ datvā vādyam vādayitvā devatāvandanam karta-  
vyam || tato nāndī-gītaṃ gātavyam || tato jamanikāṃ  
saṃsthāpya dakṣiṇa hastena jñāna-mudrayā jamanikā-  
paṭṭaṃ spṛśan sūtradhāro nāndīślokaṃ paṭhati || ...  
nāndyānte sūtradhāra praveśaḥ || ślokaṃ paṭhitvā puṣpa-  
mālāṃ kṣiptā caraṇa-cāraṇena yathoktaṃ nṛtyati ||  
alamativistāreṇa || nepathyābhimukham-avalokya || priye  
itastāvāt || rāga-vādyā-śavdena praviśya naṭi ||

## VII. GOPICANDRA LEGEND OF BENGAL

*Gopīcandra nāṭaka* deals with the legend of Gopīcandra which forms part of a literary tradition in Bengal, known as Nātha literature. As the name suggests, Nātha literature consists of long narratives and stray songs dealing with the beliefs and practices of a religious cult, called Nāthism. Nātha literature of Bengal deals with two legends, i.e. the legends of Gorakṣanātha and Gopīcandra. The narratives containing the legend of Gorakṣanātha are known as *Gorakṣa-Bijaya* or *Mīṇa-Celana* and those of Gopīcandra, *Gopīcandrer Gān* (also known as *Gopīcandrer Saṃnyāsa*, *Gopīcandrer Pācālī*, *Mayanāmatīr Gān*, *Gobindacandrer Gīt* or *Māṇikcandra Rājār Gān* etc.). Although forming part of the same cult *Gorakṣa-Bijaya* and *Gopīcandrer Gān* nevertheless are separate works and are never found in the same manuscripts. The introduction to both these works on the Nātha cult deals with cosmogony. A similar cosmogonical introduction is found in a work on the Dharma cult, another popular cult of Bengal, known variously as *Anila-Purāṇa* or *Dharma-Purāṇa*, the third section of which relates the story of Mīṇanātha and Gorakṣanātha, the



two *siddha* of the Nātha sect. The Nātha literature of Bengal therefore consists of a trilogy: *Gorakṣa-Bijaya*, *Gopīcandrer Gān* and *Anila-Purāṇa*. Although no one poet is known to have dealt with the whole trilogy, it is probable that those poets who dealt with part of it nevertheless were familiar with the whole. There is much which is common to the whole trilogy. Parallel passages from *Gorakṣa-Bijaya* and *Anila-Purāṇa* are found in *Gopīcandra-Nāṭaka*.

We do not propose to enter upon a detailed discussion of the *Anila-Purāṇa*, for much of its contents are repeated in the *Gorakṣa-Bijaya* and *Gopīcandrer Gān*. On the whole one might say that the *Gorakṣa-Bijaya* and *Gopīcandrer Gān* record the activities of the two *siddha* Gorakṣanātha and Hāḍipā respectively. Gorakṣanātha rescues his teacher Mīṇanātha from the kingdom of women. Aided by Mayanābatī, mother of Gopīcandra and a disciple of Gorakṣanātha, Hāḍipā, also known as Jālāndharīpā, persuades Gopīcandra, king of Bengal, to become a Yogi, i.e. to adopt Nātha religion.

The legends of Gorakṣanātha and Gopīcandra emerge from a common source, the story of which is narrated in *Gorakṣa-Bijaya*. From the dead body of Ādinātha are born the five *siddha*, Mīṇanātha from the navel, Gorakṣanātha from the forehead, Hāḍipā from the bone, Kānupā from the ears, and Caurāṅgīnātha from the feet. The principal *siddha*, Śiva lives with his two wives, Gaṅgā and Gaurī. One day Gaurī wanted to test the five *siddha* to ascertain how free their minds were from desire, passion, greed and anger. All but Gorakṣanātha failed. When Gaurī appeared in front of the five *siddha* in the form of a beautiful woman, Mīṇanātha thought of spending the night with her and hāḍipā of serving her as a servant, probably in order to be with her. Consequently through the curse of Gaurī, Mīṇanātha went to the kingdom of women, i.e. *kadalī rājya*, and lived there with the company of women until Gorakṣanātha came to his rescue. The story of Mīṇanātha's rescue by his disciple Gorakṣanātha forms the subject matter of *Gorakṣa-Bijaya*. Hāḍipā or Jālāndharīpā went to Pāṭika or Meherkula to serve as a sweeper in the palace of Gopīcandra. The story of Hāḍipā-Gopīcandra-Mayanābatī forms the subject matter of *Gopīcandrer Gān*.



*Bengali Recensions of the Gopīcandra Legend:*

Although the terms *Yogī* and *Nātha* as names of castes and sects were not unknown in Bengali, the existence of the literature of this sect was not known to the educated Bengali public until 1878 A.D., when Grierson published a transcription of an oral recension of the Gopīcandra legend, which he collected from Rangpur, under the title of *Māṇikcandra Rājār Gān*.<sup>74</sup> After Grierson's publication, another oral recension, also from Rangpur, was collected in 1908 A.D. by Bisvesvar Bhattacharya, which was later published in *Gopīcandrer Gān*. Apart from these two oral recensions from north Bengal, both of which are anonymous, several written recensions have also been published.

a. *Gobindacandrer Gīt* by Durlabha Mallik, a written recension of the legend was published by Sibacandra Sil in 1901. This is the only recension found in west Bengal. The manuscript was copied by one Rāmaprasād Sengupta in 1801 A.D. Although the manuscript is not very old, it is the earliest extant manuscript of the legend in Bengal.

b. *Mayanāmaṭīr Gān* by Bhabānī Dāsa was published under the joint editorship of N. K. Bhattasali and Baikunthanath Datta in 1914. The text was prepared on the basis of two undated Mss. from Tripura. The same text was re-edited with the help of four mss., also undated, collected from Chittagong and published in *Gopīcandrer Gān* under the little *Gopīcandrer Pācalī*.

c. *Gopīcandrer Sannyās* by Sukur Muhammad was first published by Munshi Golam Rasul Khondkar in 1912 and re-printed in *Gopīcandrer Gān*. Later in 1925 Bhattasali published the text of Sukur Muhammad's work from a Ms. dated 1843 A.D., which he discovered in Dinajpur.

Although the five recensions, known under various titles, agree in the general outline of the story, there is considerable variation in detail. In spite of these variations it would be wrong to suppose that the recensions represent different versions of the legend. In all probability they are based on one earlier version, much of which has however been changed

<sup>74</sup> *The Journal of the Asiatic Society of Bengal*, vol. 47, Pt. I, No. 3, 1878, pp. 135-238.





by the addition of new materials. The transcriptions of *Gopīcandrer Gān*, as we now have them, are probably five or six times longer than the size of the original. Being anonymous oral literature they have presumably accumulated interpolations from singers of different times. Consequently, the oral recensions are, in many respects, new works.

The legend as narrated by Durlabh Mallik in *Gobindacandrer Gīt*, being the earliest manuscript evidence, is probably nearer to the original than any other recensions. A short summary of the legend as found in Durlabha Mallik's work is as follows:

Through the curse of his *guru*, Jālāndharī accompanied by his son Śiśupā came to Pāṭikānagar, kingdom of Gobindacandra, to serve as a sweeper (*hāḍī*) for 12 years and took up residence outside the city. One morning, towards the end of 12 year period, when Jālāndharī, who was by then known as Hāḍipā, was going to the palace to work, his son Siśupā followed him. Turned back by Hāḍipā, the child began to cry. In order to appease the child with some fruits, Hāḍipā jumped over seven ditches and entered an orchard, where he sat in meditation and recited the mystic syllables (*huṅkāra*). The trees lowered their heads to the earth. Jālāndharī picked fruits from the trees and gave them to his son. On his reciting the mystic syllables once more, the trees raised their heads and resumed their previous positions. This miraculous sight was witnessed by Mayanābatī, the mother of Gobindacandra, who was sitting in her parlour some distance away. She realised at once that Hāḍipā was not a sweeper but a *siddh* in disguise, and vowed to make Gobindacandra his disciple.

Mayanābatī went to the court to tell her son that he was destined to die at the age of 19 and that before he attained that age he must acquire 'knowledge' (*jñāna*) by becoming a disciple of Hāḍipā. Knowledge would immortalise him. Gobindacandra was unconvinced of the power of knowledge. 'If knowledge could make human beings immortal, why did my father die?' he asked. In answer to his question Mayanābatī related the story of the death of Māṇikcandra, his father, and of how she acquired knowledge from Gorakṣanātha.





One day when Mayanābatī was returning from school, Gorakṣanātha accompanied by 1600 Yogi asked her for alms. Mayanābatī gave them rice to eat. Pleased with the gift Gorakṣanātha bestowed 'Great Knowledge' (*Mahājñān*) upon her thus immortalising her for four *yuga*. After her marriage to Māṇikcandra she wanted to pass the knowledge over to him but he refused to accept his wife as *guru*. So Māṇikcandra died despite Mayanābatī's efforts to save his life each time the messenger of Yama came. Finally, the *yamadūta* stole it while she was busy in the kitchen cooking food for her husband. In the form of a bee Mayanābatī followed the *Yamadūta* to *Yamālaya* where she asked *Yama* to return her husband's life. *Yama* demanded some unburnt soil. Unable to obtain this from Gaṅgā, Mayanābatī relinquished all hope of resuscitating her husband.

Still unconvinced, Gobindacandra demanded a practical demonstration of his mother's mystic power, promising that he would become a Yogi, provided that she could prove her immortality. Whereupon Mayanābatī entered a burning house of lac and came out unscathed. Thus convinced, Gobindacandra expressed his willingness to become Hāḍipā's disciple, but was later induced to change his mind by his queens, who disapproved of his proposed conversion.

Mayanābatī then made a further attempt to win over Gobindacandra, with a display of her even greater power. She summoned Yama's messengers and commanded them to take Gobindacandra's life. The messengers did so, but instead of bringing it to her, as she had intended, they headed for *Yamālaya* with it. Knowing she would be powerless to retrieve it, once they arrived in *Yamālaya*, Mayanābatī pursued them. After having retrieved the life from them, she assumed the form of a Brahmin and went to the palace, where she informed the grieving queens that it was within her power to restore the king's life. Once resuscitated Gobindacandra was told by his mother of how she had restored his life to prove her mystic power and that he ought now to honour his word and become a Yogi. The arguments of the queens were now of no avail. Gobindacandra rushed to Hāḍipā and asked to become his disciple. Promising to bestow knowledge upon him the following day, Hāḍipā ordered the king to go and beg





alms. Before Gobindacandra could embarke on his begging mission however Hāḍipā, in the guise of an astrologer, hurried round the city, warning people not to grant alms to the young Yogi.

Gobindacandra therefore was refused alms throughout the city. Finally he came to Mayanābatī, who offered him alms, provided he could answer her mystic questions. When Gobindacandra proved unable to answer, Hāḍipā came to his aid and thus Gobindacandra was able to claim alms from his mother. Even so, Gobindacandra did not manage to convey the alms to Hāḍipā, for on the way Hāḍipā caused the alms to disappear. So Hāḍipā asked Gobindacandra to accompany him on a journey to a foreign land. Gobindacandra agreed and during his journey Hāḍipā pawned him to a prostitute, called Hīrā, who attempted to seduce him. When all her wiles proved abortive, Hīrā forced Gobindacandra to slave for her.

Twelve years passed. Still Hāḍipā did not return. Then one day a pair of birds (*śūka-śarī*) arrived with a message from the queens. Returning to Pāṭika, the birds informed their royal highnesses that Gobindacandra was a slave in the house of a certain Hīrā. Learning that Gobindacandra was plotting to escape, Hīrā turned him into a ship.

Meanwhile, appraised of Gobindacandra's plight by the two queens, Udana and Palumā, Mayanābatī sank into a mystic trance and uttered the powerful syllables (*hurikāra*), by which Hāḍipā was reminded of having placed Gobindacandra in the custody of Hīrā. Thereupon Hāḍipā went to Hīrā and demanded Gobindacandra's return, but Hīrā refused, stating that Gobindacandra was dead. Nevertheless, by virtue of his mystic power, Hāḍipā was able to rescue Gobindacandra from Hīrā's clutches and restore him to human form.

Hāḍipā then took Gobindacandra on a tour to *Yāmālaya*, where he witnessed the punishment of evil deeds. Gobindacandra became even more determined to become a Yogi, in order to attain immortality. He declined to return home, but Hāḍipā insisted that he would do so, as a further test of his sincerity.

Once back in his capital, Gobindacandra displayed his mystic powers to his queens in order to impress them. This occasioned Hāḍipā's displeasure; he therefore took back *Brahma-*





*jñāna* from Gobindacandra, thus enraging the king, who ordered that Hāḍipā be arrested and punished by burial alive. Thus Hāḍipā remained buried alive for 12 years, till his disciple Kānupā came and rescued him.

Gobindacandra now arranged a feast for Kānupā and his 1600 associates, but proved unable to satisfy their hunger, whereupon he realised that Kānupā was a *siddha*, and so he begged him for his help. At Kānupā's suggestion, three golden images of the king were built and thus it was upon these that Hāḍipā vented his fury when released from his earthly imprisonment. Thus it was that the life of Gobindacandra was saved and he finally became a Yogi.

The theme of the story, as presented by Durlabha Mallik, is the conversion of Gobindacandra to Nāthism. This central theme is worked out in a number of episodes, which are interwoven with the fabric of the main plot, i.e. the story of Gobindacandra-Mayanābatī and the two queens. The episodes are designed firstly to impress Gobindacandra with the power of yogic practice and secondly to test his suitability for initiation. The conversion takes place gradually, in several discernable stages. In the first stage Gobindacandra was impressed by Mayanābatī's mystic powers and agreed to seek acceptance as a mendicant, but was later dissuaded by his wives. In the second stage Mayanābatī took and restored his life and, thus convinced, he sought acceptance as a disciple of Hāḍipā. In the third stage he successfully endured the humiliation caused by his enslavement to Hīrā, but remained attached to his royal wives. In the fourth stage, he visits *Yamālaya* and demonstrates his detachment from the queens by refusing to return home, and at this stage he is awarded *Brahmajñāna* (as opposed to *Mahājñāna*) by his *guru*. Subsequent events reveal that Gobindacandra still remained unacceptable as a convert, till after his meeting with Kānupā.

The Kānupā episode does not fit in with the chain of events. Is the addition of this episode intended to imply that Hāḍipā was incapable of escaping from burial and converting Gobindacandra by his own powers? Unlike Mīṇanātha, Hāḍipā is never explicitly deprived of *Mahājñāna*. If he retained it however why was he unable to deliver himself from his earthly entombment? In Durlabha Mallik's version, the two events: the rescue





of Hāḍipā and the conversion of Gobindacandra both became linked and impossible of accomplishment, until the arrival on the scene of Kānupā, who rescues the events from the impasse they had so far reached. Had it not even for Kānupā's arrival on the scene, Hāḍipā might have remained buried indefinitely and Gobindacandra would have remained happily on the throne of Pāṭika till death overtook him. Thus it is Kānupā who effects the dénouement and establishes a compromise between Gobindacandra and Hāḍipā. In other words Durlabha Mallik's *Gobindacandrer Gīt* is markedly Kānupā-Bijaya.

Thus, on the basis of the version of *Gobindacandrer Gīt* presented by Durlabha Mallik, it would be possible to postulate that it was originally, not the legend of Gobindacandra, but the legend of Kānupā. In order to accept this postulation, one would have to presuppose that in the course of its transmission the story of Gobindacandra proved so attractive to successive poets that they gradually inflated it to its present form.

On the other hand, it is equally possible to postulate that the episode of Kānupā was deliberately added to the original Gobindacandra legend, possibly to glorify Kānupā or possibly for another reason, which is set out below.

Before stating this second possible reason, it is necessary to draw attention to the marked similarity existing between the version of *Gobindacandrer Gīt* by Durlabha Mallik and the *Gorakṣa-Bijaya*. In *Gorakṣa-Bijaya*, Mīṇanātha is sent to *Kadalī-rājya*, in *Gobindacandrer Gīt*, Hāḍipā is sent to the kingdom of Pāṭika. Both these events result from Gaurī's curse. Each of the saints experience difficulties in their respective places Mīṇanātha becomes a doll in the hands of women, Hāḍipā is buried alive, and both are rescued by their disciples: Mīṇanātha by Gorakṣanātha and Hāḍipā by Kānupā. In each case the rescues are effected as the result of a joint consultation between Gorakṣanātha and Kānupā and in each work the rescue plans are narrated in detail. It is possible, of course, that these marked similarities in construction are fortuitous, but it would seem to us far more likely that they are deliberate. It therefore seems likely that one of the poets who remoulded the Gobindacandra legend was familiar with the construction of the Gorakṣanātha legend and deliberately modelled his version upon it.





The legend of Gobindacandra, as presented by Durlabha Mallik, consists of a number of episodes. Apart from the central story that binds the episodes together, there are 9 different episodes in Mallik's recension. The episodes may be classified as follows:

1. Demonstration of Hāḍipā's mystic power, 2. Episode of Mayanābatī and Māṇikcandra, 3. Episode of Gorakṣanātha and Mayanābatī, 4. Demonstration of Mayanābatī's mystic power, 5. Gobindacandra's begging of alms, 6. Episode of Hirā, 7. Gobindacandra's visit to the Yamālaya, 8. Episode of Kānupā, 9. Gobindacandra becomes a mendicant.

Whatever variations there are in the different recensions they are mainly in the sequence of episodes. In some recensions, particularly in the written ones, the episodes are short, compact and less in number. In the transcriptions of the oral recensions the episodes are unusually long and large in number. They are by and large moulded on the model of middle Bengali long narratives, known as Pācālī, in which the social elements i.e. birth, marriage and other events of the life of the principal character are described in greater detail.

On the basis of the mere length of the oral recensions, it has been suggested by D. C. Sen and others that there existed two versions of the legend, a fuller and an abridged one. According to them the fuller version is unquestionably earlier than the abridged one, which is presented by Durlabha Mallik, Bhabānī Dās and Sukur Muhammad. This conjecture may or may not be true. It is not unlikely that a long version, unsuitable for singing in one session, is reduced to a manageable length. On the other hand, it may also be urged that a short earlier version is inflated by enlarging the episodes and by adding more episodes to earlier ones. Whatever may be case, it is clear that with our present knowledge we cannot possibly reconstruct the earlier version of the legend from which the existing ones have emerged.

A detailed comparison of the different recensions is irrelevant here. It may however be briefly pointed out that the Bengali recensions show two distinct lines of development, a secular and a sectarian line. The resemblances between the two oral recensions are so conspicuous that they may be considered as representing two readings of one version. Bhabānī Dās's





version, although shorter, by and large agrees with the oral recensions. The two anonymous poets and Bhabānī Dās, who followed the secular line of development, are attracted merely to the story element of the legend. In their works the importance of the Yoga and the philosophy of Nāthism seems secondary, if not totally irrelevant. They have not however deviated from the central theme of the story, the conversion of Gopīcandra, but in treatment and temperament they are more secular than secterian. The recensions of Durlabha Mallik and Sukur Muhammad follow the second, the secterian, line of development. The stories of these two are almost similar, the difference is in the order of the episodes. Of the two, Durlabha's version is more secterian than Sukur's, which seems to be a compromise between the two lines of development. Durlabha and Sukur are nevertheless the only two poets who were familiar with the Kānupā episode. If secteriansim is the criterion against which the purity and the authenticity of the recensions are to be judged, Durlabha Mallik's *Gobindacandrer Gīt* should be considered as more authentic than the others.

#### VIII. THE NEPALI RECENSION

*Gopīcandranāṭaka* is the only work found in Nepal that deals with the legend of Gopīcandra. If the date of composition of *Gopīcandra Nāṭaka* is correct, it is the earliest recension of the legend so far discovered. The legend as found in the play is as follows:

*Act. I. Scene. I:* After the two *śiva-stotra*, the first in Sanskrit and the second in Bengali, King Gopīcandra enters with his two queens, Udanā and Padumā. Their appearance is announced by a song, sung presumably by the *Sūtradhāra*, with words: 'Here comes the king of Bengal, Govindacandra, son of Rūpacandra and Maeyāvatī, with his two queens'. Addressing the queens, the king says that he is the king of Bengal, a land renowned for its heroism and virtue. In reply, queen Udanā says that she is Govindacandra's wife and that her beauty is the reflection of the glory of her beloved husband. After these introductions, the king decides to go to the court.





*Act. I. Scene. II:* Khetu, Kalingā and Bhāgīkhora enter and introduce themselves in turn, Khetu as the king's chief minister, Kalingā as the *Mukhe kotabāra* (= *mukhya koṭāla*) 'chief inspector of police', Bhāgīkhora does not mention his precise office but describes himself as a very happy man who lives for the pleasures of killing, burning and plundering. The three then agree to go to the court for an audience with the king.

*Act. I. Scene. III:* Baṅgakumāra enters with his two attendants, Ānandamahothā and Nirānandadvārī. Baṅgakumāra claims to be a famous man, capable of devastating his enemies with his anger. His attendants describe themselves as his servants. Baṅgakumāra asks them to accompany him on his journey to the kingdom of his enemy, Gobindacandra, where he intends to create disturbances. The two servants readily agree.

*Act. I. Scene. IV:* The king asks Khetupātra and Kalingā to go out into the country and to make a report on the condition of the people. Khetupātra and Kalingā carry out the king's order and the king goes to have his bath.

*Act. I. Scene. V:* Ahīnāyaka, Mahīnāyaka and Nahīnāyaka enter. Ahīnāyaka describes himself as king Gobindacandra's milkman. He earns his living by selling milk, butter and sour-milk. A *thāru* also appears. He wants to buy milk and butter from Ahīnāyaka in exchange for paddy and rice. But as the transaction begins, Baṅgakumāra enters. He quarrels with Ahīnāyaka and fights with him.

*Act. I. Scene. VI:* Khetupātra, Bhāgīkhora and Kalingā enter to report to the king that under his efficient administration the people of the country are living happily. Apparently pleased with the news the king asks his queens to make preparation for his daily worship. When the preparations are complete, the king says his prayers. Khetupātra appears again to report that there will probably be a disturbance in the country. Immediately after this, Ahīnāyaka comes in with the message that one Baṅgakumāra has plundered and burnt part of the country, causing great distress to the people of that area. The king wants to go and fight Baṅgakumāra but his queens advise him to send Khetu instead, with an army of 9 lacs of soldiers. The king agrees to this, and issues a command that the soldiers of Bengal should assemble immediately with





their equipment. Those who do not join the army will be punished. A butcher communicates this order to the people. The army is assembled and the king orders Khetu to march against Baṅgakumāra.

*Act. I. Scene. VII:* The entrance of Mayanāvati is announced in a song which says: 'Here comes mother Mayanāvati, who has seen the signs of anxiety on the king's body which is as soft as the petals of *campaka* flowers.' Addressing the *bhāevṇḍī* (lit. 'brothers', presumably the audience assembled to watch the play) Mayenāvati says that her illusions have been dispelled by the light of knowledge. Wifely devotion is her religion; her body is pure, and she is known by the name of Mayenāvati. She is now on her way to meet her son, Gopīcandra. Mayanāvati's speech is followed by another song: 'The mother of Gopīcandra goes to say a few words to her son'.

*Act. I. Scene. VIII:* Khetupātra and Baṅgakumāra exchange a few angry words. The Baṅgakumāra tries to bribe Khetu with an offer of friendship. Calling Khetu, his friend, he persuades him to accept a necklace of pearl as a token. Since Baṅgakumāra has appealed to him as a friend, Khetu agrees to run away without a fight. Kalingā and Bhāgīkhora then go to the king to report that the wicked and evil-minded Khetu has run away from the battle. Baṅgakumāra claims that he has won a victory over Gobindacandra's army and returns, very pleased, to his home Surapurī.

*Act. I. Scene. IX:* Khetupātra comes to the court to tell the king about the battle. He reports that his army of 9 lacs of soldiers has been completely routed. But then Kalingā and Bhāgīkhora appear to give a true account of the fight. They say that Khetu, the evil-minded chief-minister and commander-in-chief, ran away from it and did not behave as a true servant of the king. The king orders Kalingā to kill Khetupātra.

*Act. I. Scene. X:* Yogis arrive from the different regions of the country. Each Yogi is described in a song: the Yogi from the eastern region is bald, the Yogi from the south consorts with women, and the Yogi from the west eats *soṭhi haridrā*. Not only is he ignorant of yoga, but he lives with yogini. The Yogis repeat these descriptions of themselves in





prose. After this, the Yogi from the west suggests that they should go to visit the Yogi Jālāndharī. The others agree.

*Act. I. Scene. XI:* Kalingā tells Khetu that, acting on a royal command, he is going to bind him and cut him into pieces as a punishment for his wickedness and treachery. Khetu replies in a song: 'Kalingā and he are great friends. Why does not Kalingā feel pity for him and save his life?' At this point the queens enter. They too sing, pleading for Khetu's life, in exchange for which they offer a valuable jewel to Kalingā. Kalingā, addressing the *bhācbr̥ndi*, says that, in accordance with the wishes of the queens, he has not killed Khetu, and now, having killed a goat, he will take some blood to the king as evidence of Khetu's execution. Kalingā goes to the king and reports that Khetu has been killed, whereupon the queens reproach the king for having ordered this. In another song they say that since the king has killed a man as important as Khetu, the chief minister, tomorrow he will probably kill the *koṭabāra*, and the day after tomorrow, all the great sages. Who will be left for him to enjoy life as king with. He kills his servants without reason, and things will go very badly for Bengal. Maenābatī now appears to ask what the king is doing. The king greets his mother. Puniyā enters. He describes himself as king Gobindacandra's barber, on his way to the palace. Maenābatī calls her son to one side and says that she has something to tell him. The king allows her to speak, and she sings: 'What is the beauty that you see in the mirror? This beauty of your body and its youth will not last for ever. Your father was even more handsome than you are and he has now become ashes. Beauty and youth are mortal'. Hearing these prophetic warnings Gobindacandra is troubled and asks how he can be rescued from the wealth and enjoyment in which he is now immersed. Maenābatī gives more examples of the transitory nature of human power and wealth. Kaṁśa was a powerful king; he had 16,000 gopis in his palace and his power was even greater than that of Indra. Yet all these came to an end. Where have those powerful kings gone? Gobindacandra begs his mother to tell him of a way in which his body might be made immortal. Maenābatī advises him to send his chief minister to look for a 'perfect man' (*siddha puruṣa*) from whom he should beg the knowledge





of how to survive by turning his mortal body into a yogic body. To this suggestion Gobindacandra replies that he has killed his chief minister. Who can he send to look for a Yogi? Maenābatī tells him that Khetu is not dead, and that the queens have hidden him in their rooms. They will return Khetu to him. This they do, after the king has offered them an under garment of pearl and a seven-stringed garland. The king sends Khetu to look for a 'perfect man'.

*Act. II. Scene. I:* The second act begins with a song in which the author pays his respect to *ādi nirañjana*, Brahmā, Vishnu, Mahesvara, Mahāmayā, Lachimī, Sarāsatī, Gaṇapati, Vasudeva, Janārdana, Hari and Keśava.

Jālandharī enters and says that he has learnt the mystery and knowledge of yoga through the kindness of his *guru*. As he sits down to rest, spreading out the mat of skin, the Yogis from the east, west and south arrive. Jālandharī asks each Yogi in turn to describe his own area. The Yogi from the east begins by saying that there is little for him to add to Jālandharī's knowledge of his region. Nevertheless he will describe what he knows. In the east there is *oḍiyāna kṣetra* which is like heaven. In that region there is *gaṅgā sāgara*, *jagannātha rāya*, *konārka tīrtha*, etc. Thus the Yogi from the east gives a long list of the principal *kṣetra* and the presiding deities. When the Yogi from the south is asked to describe his region, he says that the southern Yogis take pleasure in food. He gives a long list of foods and the names of the places from which they are obtained. The Yogi from the west also describes his region.

Khetu appears and gives his impressions of the various Yogis that he has examined. The Yogi from the east suffers from diseases which has caused him to lose his hair. He has no knowledge of Yoga. Neither has the Yogi from the south, and he consorts with women. The Yogi from the west is also unsuitable. The Yogi from the north, i.e. Jālandharī seems to be the one who has attained perfection. Khetu goes to this Yogi and asks him to accompany him to the palace of Gobindacandra. The Yogi refuses to go with Khetu. The Yogi sings a song which says: a tree on the bank of a river and a man in the company of women have no hope of life. A Yogi is superior to king. Khetu appeals to the Yogi saying





that he has journeyed across the rivers and mountains especially to take him to the palace, and that the Yogi's refusal is unkind. The Yogi then agrees to come.

*Act. II. Scene. II:* Khetu tells the king of the impressions he has formed of the Yogis from the east, west and south. At last however he was able to meet Jālandharī, Yogi from the north, who is, in his opinion, a perfect Yogī. Khetu suggests that the king should sit at the feet of Yogi Jālandarī. The king orders his *koṭabāra* to test the Yogi. The test is an elaborate one which consists mainly of explanations of the significance of *ṭopi*, *jaṭā*, *mudrā*, *śṅgī*, *pātra*, *kanthā*, *bibhūti*, *jhori*, *rāthi* and *chāla*. Finally, *koṭabāra*, informs the king that the Yogi is a genuine one. The king then orders the Yogi to be killed (probably in order to have a practical demonstration of his mystic power). The king's minister raises his sword to kill the Yogi, but the sword does not fall on his head. The Yogi is thrown into the sea with stones tied to his arms but he does not drown; he sits on the sea and meditates. He is thrown into the fire but his body does not burn. When it is proved beyond doubt that the Yogi is genuine, the king sends for him. The Yogi refuses to come, saying he is a poor Yogi who lives by begging and he has no business with the king. The king therefore comes himself to meet the Yogi, and they exchange questions and answers on Yogic practice. The king says that, following his mother's advice, he wants to become a Yogi. Jālandharī replies that the king will not be able to give up power, wealth and enjoyment to which he is accustomed. Gobindacandra is however firm in his intention. They then agree to play a game of dice. The condition of the game is, if Gobindacandra wins, Jālandharī will work for him as a servant in his place; if Jālandharī wins, Gobindacandra will accompany the Yogi as his servant. Jālandharī wins the game and insists that the king should keep his promise and become his servant. The king agrees to do so.

*Act. II. Scene. III:* To test the strength of the king's mind Jalandharī describes in detail the sort of life a Yogi is expected to lead and concludes that Gopīcandra who is not used to this hard life is not a fit person to become a Yogi. But Gopīcandra remains firm and repeats that it is the wish of his mother that he should become a Yogi. Now that he has





in Jālandharī a kind *guru*, his mind is made up. When Jālandharī is satisfied that this is so, he tells the king the story of *sapta pātāla* and *sapta svarga*. Then follows a dialogue between Jālandharī and the king in which they discuss the system of yogic practice. Jālandharī points out to Gopīcandra that in the past powerful kings have died and have been turned to ashes. He speaks first of Rābaṇa who lived in a capital city built in gold. Rābaṇa had a devoted wife, Mandodarī his brother was Kumbhakarṇa and his son Indrajit. Yet even such a king as this could not escape death. There was a king, pious and virtuous, named Bālī, in the city of Kiṣkindā. He fought his brother over the possession of a woman and so he was killed by the arrows of Rāmacandra. Here in Bengal, too, there was a king named Candrakīrti. He has died and his kingdom only remains. Finally, Jālandharī warns Gopīcandra that if the latter wishes to acquire the knowledge of Brahma, he must give up all his treasure to the Brahmins and renounce the pleasure of the company of women. He must live a life of total detachment.

The queens enter and ask why the king is neglecting his royal duties and living with a Yogi. The king draws their attention to the Yogi Jālandharī, telling them that he was discussing Shastras with him. The king then arranges a feast for Jālandharī. The latter says that the king must go away with him at the very moment he blows his *śṛṅgī*. The feast is arranged, and at the king's order his Bengali subjects bring food for it. Blowing his *śṛṅgī*, Jālandharī summons the Yogis from the east, west and south to join him at the festival of *Yogī-cakra*. When the Yogis are assembled, they pray; after the prayer they enjoy the food.

*Act. II. Scene. IV:* When the king is resting in the palace and the queens are asleep, Jālandharī blows his *śṛṅgī* and the king comes out to join him. They both go to a quieter place. When the queens realise that the king has disappeared they send Kalingā to look for the king.

*Act. II. Scene. V:* Jālandharī and the king begin a long discussion on Yogic practice. The king asks questions and Jālandharī answers them. Kalingā enters, followed by the queens. The king is surprised to see the queens in the quiet forest. They ask the king why he is here with a Yogi, and he





replies that on his mother's advice he has chosen this life. The queens want to come with the king as his cooks. The king refuses to let them. Jālandharī says that now, that his queens have appeared, the king will not be able to become a Yogi. Hearing this the queens insult Jālandharī, making him angry. The king tries to calm the queens, saying that he has realised the true nature of the world, and that they should go home. The queens calm down and plead to Jālandharī with soothing words. But Jālandharī says he has not come to the king on his own will. The king invited him to come and now if the king changes his mind, Jālandharī will gladly go back. Jālandharī says to the king 'you live your comfortable life with Udanā and Padumā, I have no business with you'.

*Act. II. Scene. VI:* Gopīcandra receives the *mudra* from his *guru*. He receives *bibhūti* to smear, *kaṁthā* to wear, *śṛṅgi* to blow, *topi* to wear on the head. He also receives *jhori*, *pātra*, *lāthi*, *chālā*. After the conversion Gopīcandra, now called Sṛṅgāripā, goes out in the city for begging alms. Although Gopīcandra is dressed as a *yogī*, his queens recognise him as their husband. Gopīcandra hurriedly returns to report to his *guru* that he was recognised by the queens. The *Guru* advises his disciple to have the true knowledge firmly established in his mind. The true knowledge only dispels 'illusion'. With this advice the *guru* leaves for a world tour.





## GOPIĀCANDRA NĀṬAKA

*om namo nṛtyanāthāya<sup>1</sup> ||*

udyacandrārddhacūḍo<sup>2</sup> viṣadhara-valayo dvīpicarmorttariyo  
bhūtapretādisaṅgo vṛṣabha-tanugato gaura-karpūra-kāyaḥ<sup>3</sup>  
pañcāsyo<sup>4</sup> bhāra-netro<sup>5</sup> damaru-japadharo maṅgalāja-nātho<sup>6</sup>  
hāḍāruṇḍāṅgadābho navalasakuśalaḥ<sup>7</sup> pātu vo nṛtyanāthaḥ ||

|| atha gopīcandra nāṭaka likhyate<sup>8</sup> ||

śūnya me || gauḍa-mālaba<sup>9</sup> || e ||

jaya īsarā  
hārana trijagata dukhabhārā ||  
bhūṣaṇa bhūjagarāja cuḍamālā  
paridhana<sup>10</sup> bāghari<sup>11</sup> chālā<sup>12</sup>  
saṁvara tripura asura saṁhārā  
mahimā tora apārā || dhru ||  
nupura jhuma 2 saraṇa<sup>13</sup> sacārā  
nava rasa bhāba bikārā  
nācaya śaṁkala<sup>14</sup> parama sukumārā  
kara śiba bhagati udhārā ||

*rājārāṇihmaṁ 3 praveśa ||*

bibhāsa || e ||

causaṭhi māyā re pūjaba<sup>15</sup> gusāuni  
sarāsati<sup>16</sup> māyā pūjaba gusāuni ||

basanta-godaḡiri || e ||

sonāro maṇḍapa he ruperō patasāra  
anaṅga<sup>17</sup> tuṅgiyā rājā dilo aṅgasāra ||  
bā (fol. 1a) pa rupacandra he maeyābati<sup>18</sup> mae  
jāro kokhi<sup>19</sup> janamiyā<sup>20</sup> bolāilo rāe ||  
āilo he gobindacanda baṅgero adhipati  
udanā padumā laiyyā keli karanti ||

rājā || ahe udanā padumā hamāra bacana suno ||

u.pa. || mahārājeśvara ājñā karo ||

|| ślo ||

go. || rakṣā-rakṣa-vipakṣa-vikṣaya-karaḥ śrīkṛṣṇa-sevāparo  
bhūpāmbhoruhaphullam-eva dinakṛī-rājavṛndeśaraḥ ||





yāvadvaṅga-vibhuṣaṇā bahu-guno-gāmbhīryya-sauryyākaro  
gopīcandra-mahīndra-sundara-tanurvasmi<sup>21</sup> sarvāpari ||

etādṛśa baṅgera deśera adhipati gopīchandra nāma rāja amī ||

udanā-padumā || ahe prabhu hamāra eka bacana abadhāna ho ||

go. || udanā padumā sarbathā ||

u.pa. || candrānanācikula codītaśrī  
śvāmī-kara-dyutimatī jalajāyatākṣī ||  
udyotithā pṛthu<sup>22</sup> nita[m]vavatī sumadhyā  
sāhaṃ tava priyavadhūr-udaneti nāmnā ||

nehmasaṃ thva ||

rā. || satya kahilena || (fol. 1)

rājā || dhanya 2 ije lalitāpuli<sup>23</sup> ati manohara ||

me || saurī || ekatārī || rupaka ||  
kailāsa itara lailitāpurī [ije]  
saṃbara ripu ari siddhi<sup>24</sup>-narahari-rāje ||  
anupama lekṣimā girirāja samāne  
te daraśa dhane prajā prathama samāne ||  
hema praṇālī maṇi maṇḍapa<sup>25</sup> gopināthe  
punu adhikāri āche deba gopināthe ||

ra. || ahe udanā padumā ethā thākite kārya nā āche[l] hamāra  
daśana<sup>26</sup> ni[mitta] bistara loka āsiba[l] sabhā karite jāibo  
caro ||

u.pa. || ahe mahārājeśvara bijai ho ||

me || bhoparī || e ||  
cali gela nṛpa ānande re  
rudanā padumā laiyā keli karanti ||

kona bhāsā hñathuthem ||

|| lū<sup>27</sup> 1 ||

praveśa khetu-kaliṅgā-bhāgikholahmaṃ 3





[khetu] || rāja bijaya yarjatī<sup>28</sup> ||

bhūbana sundara rājā gopicanda nāme  
tāro paricāraka khetupātra hame |  
rupa labi<sup>29</sup> sama daśarathe  
bipakṣa dahana<sup>30</sup> kara kare bāṇa hāthe ||  
bibidha amṛtagaṇa bipina dahane  
badhūbṛnda salasīja<sup>30</sup> (fol. 2a) bhiṣama kilāṇe ||

khe. || ahe kaliṅgā koṭabāla bhāgikhola hamāra bacana suno ||

ka.-bhā. || mahāpātra āpaṇāra je ājñā ||

|| ślo ||

khe. || guṇena<sup>31</sup> vācā vala-rūpa-tejasā  
tulyopamā yasya na vidyate kācit<sup>32</sup> |  
vicakṣaṇo vīratāro viśeṣataḥ  
khetuḥ prasiddhaḥ sacivo hāmāgataḥ<sup>33</sup> ||

mahārājā gopicandrera khetupātra nāma muṣya mantrī amī ||

ka.-bhā. || mahāpātra yathārtha ||

ka. || ahe khetupā bhāgīkhora amāra eka baca[na]  
abadhāna karo ||

khe.-bhā. || kaliṅgā sarbathā ||

|| ślo ||

yasyākhyayā bhūmitale samaste  
prakampamānaṃ hrdaya[m] ripūṇāṃ ||  
vaṃgeśvarasyānucaro mahātmā samāgatoḥam  
viditaḥ kaliṅgaḥ ||

baṅgadeśera adhipati mahārājāgopicandra [I] tāla mukhe  
kotabāra kaliṅgā nāma amī āche ||

khe.-bhā. || bhala<sup>34</sup> kahilena ||

bhāgīkhorayā ||

ahe khetu mahāpātra kaliṅgā kotabāra  
eka bacana abadhāna (fol. 2b) ho ||





khe.-ka. || sarbbathā kaho ||

bhā. || || ślo<sup>34a</sup> ||  
 samasta loka bādhiyā dāḍiyā<sup>35</sup> lūṭiyā āniyā  
 emana 2 karma kaliyā sukha bhoga kariyā thākilo  
 amāra samāna bhāgīkhora nāma kaona ache ||

khe. || ahe kaliṅgā kotabāra tomāra amāra rājā je  
 gopīcandra āche tāra darśana kalite<sup>36</sup> jāibo calo ||

ka. || je ājān ||

|| me || barāḍī ||  
 apuruba rājā baiṭhe bhabane  
 jāite banda[nā] kare rājāro caraṇe ||

*jaba konasa bhāsā hñathuthe || khaba konasa kaliṅgā  
 bhāgīkhora baba ||*

ahe khetupātra ami jāibo tomī paścāta āgamana karo ||

|| khemaṃ ||

|| lu 2 ||

*praveśa baṅga kumāla || ānandamahothā nirānandadvārihmaṃ 3*

|| pahaḍiyā || c ||  
 ṛpu<sup>37</sup> dala gaja matha samala<sup>38</sup> bilāse  
 mṛgapati bikrama kiriti bakhāne ||  
 āilo he baṅga kumāla jagata bakhāne  
 madana sadṛśa rūpa bidita bhu (fol. 3a) bane ||

baṃ-kū. || ānandamahathā nirānandavāri amāra  
 baca[nā] suno ||

ā.-ni. || ahe mahārājeśvara āpaṇāra jemata ājñā ||

rā. || ślo ||

yasya krodhena<sup>39</sup> śatrūṇāṃ dhvastadarpa[h] prajāyato  
 nāmnā vaṃga-kumārohaṃ bhuvī khyāta-vikramaḥ ||

ā.-ni. || mahārājeśvara bhala<sup>40</sup> ājñā hailen<sup>41</sup> ||





ā. || ahe baṃga-kumāla āpaṇāra cākala<sup>42</sup> madhye  
 aneka drabya bastra paribhoga kariyā saṃgrāmabiṣe<sup>43</sup>  
 samasta śatru jiyā thākilo amāna samāna ānanda-  
 mahathā kona āche ||

baṃ. || ānandamahathā satya kahilen ||

ni. || ahe baṃga-kumāra amī nirgati kīgāla nā  
 āche tomāra sebaka madhye mahābaliṣṭha hāthira  
 samāna bala emana marda nirānanda dvārī amī āche ||

baṃ. || satya kahilen ||

baṃ. || ahe ānandamahathā nirānandadvārī gopīcandra rājā  
 amāla parama bairi āche tāra rāyyabiṣa utpāta  
 kalite jāibo calo ||

ā.-ni. || (fol. 3b) āpaṇāra jemata ājñā ||  
 || rāja bijya || jati ||  
 calo jāibo ānandamahathā nirānanda dubārī<sup>44</sup>  
 murūṣa<sup>45</sup> mārīte jāibo baṃgara kumāre ||

*kona bhāsā hñathuthem* ||

|| lu 3 ||

*rājāpaṇi hñathume na baba* ||

cali gelo nṛpa<sup>46</sup> ānanda<sup>47</sup> re ||

*kona bhāsā hñathuthem* ||

go. || ahe udanā padumā ethā sabhā kaliyā<sup>48</sup> thākibo ||

u.-pa. || ahe mahārājeśvara āpaṇāra je icchā ||

*khetupātra baba* ||

me || barādī || e ||

apuruba rājā baiṭhe bhabane hñathu me

|| *kona bhāsā* ||

ahe bhāebindi amī rājā gopīcandrera darśana  
 karite jāibo ||

ahe mahārājeśvara tomāla<sup>49</sup> caraṇe namaskāra ||





go. || ahe khetumahāpātra ethā āiso ||

khe. || je ājñā ||

*kaliṅgā baba* ||

me || korāba || pra ||  
bandibo caraṇa amī rājā baṅgeśvare<sup>50</sup>  
tābe to jāibo amī phire ghare<sup>51</sup> ||

*kona bhāsā* ||

ka. || ahe bhāgīkhola rājā gopīcandera darśana  
ka(fol. 4a)rite jāibo calo ||

ka.-bhā. || ahe mahārājeśvara amāra dvahāra<sup>52</sup> ||

go. || ahe kaliṅgā koṭabāra ethā āso ||

ka. || mahārājeśvara sarbathā ||

go. || ahe<sup>53</sup> kaliṅgā koṭabāra deśera carcā karite jāo<sup>53</sup> ||

ka. || mahārājeśvara je ājñā ||

*namaskāryā dvābaṃ* ||

|| śrī || co ||

are 2 bhāgīkhora dekho dekho rājābajāra  
rājasebā bilaba<sup>54</sup> nā kare ||

ka. || ahe bhāgīkhora rājāra ājñāte deśa carcā  
karite jāibo calo ||

bhā. || sarbathā ||

*konasa* ||

go. || ahe khetu mahāpātra deśera kī kī bhāba āche  
tomī deṣite<sup>55</sup> jāo ||

khe. || mahārājeśvara jemata ājñā ||

*khetuna namaskālayā dvābabam* ||





|| me || kauśika || pra<sup>56</sup> ||  
 nagara<sup>57</sup> caritra amī deṣilo bistare  
 brāhmaṇa maṅgala paḍhe<sup>58</sup> ajaya nagare ||

ahe bhāebindi mahārājā gopīcandrero ājñāte  
 deṣera carcā bhāba dekhiyā<sup>59</sup> jāibo ||

*konasa* ||

go. || ahe udanā padu[mā] amī a (fol. 4b) snāna karibo ||

|| me || basanta || e ||  
 keśa dhara<sup>60</sup> pāṇi na keśa subeśe  
 rājā gopīcandra pālṃkite baiśe ||  
 āiso he udanā karibo sanāne  
 āiso padumā tābula<sup>61</sup> jogāe ||

go. || ahe udanā padumā deba pūjā karite jāiba calo ||

u.-pa. || rājeśvara sarbathā ||

|| me || kedārā || pra ||  
 jaga buli bhamara phedāela rāmā  
 tuba mukha-kamala lobhāe ||  
 tohe dhani saba bara nāgari  
 rāmā rupe jaubane guṇe āgari ||  
 dise 2 bhamarā bhūla  
 rāmā lubudhala mālatī kalaphula ||  
 lubudhala na tejae tāsā  
 rāmā adhara madhūra madhū āsa ||  
 harakhī ka[ra]ha madhū dāna  
 rāmā karao madhūpa madhūyāna ||  
 bidyāpati kabi gāba  
 rāmā bhamara palati<sup>62</sup> nahi āba<sup>63</sup> ||

*kona bhāsā uthyaṃ* ||

|| lu 4 ||

*ahīnāyaka nahīnāyaka mahīnāyaka svahmaṃ 3 baba* [||]

|| me || pahaḍiyā || pra ||  
 ahīnāyaka āilo he ||  
 ahīnāyaka nahīnāyaka mahīnāyaka re ||





ā. || ahe mahīnāyaka mahārājā gopīca (fol. 5a) ndrera  
ahīnāyaka nāma gobāra<sup>64</sup> amī āche || ehi ghṛta  
dadhi dudha beciyā thākite jāibo calo ||

*konasa* || ahe ethā dhai dudha beciyā thākibo ||

*thāru baba* [||] me || dhanāśrī || e ||

dhāna<sup>65</sup> jhātiyā jhāti badhara pūbā 2 ||  
kukula<sup>66</sup> codo bāpa dohāe ||

ahe bhāi tumī amī gopicandrera thāru āche ehi  
dhāna cāura<sup>67</sup> beciyā dahi dudha khojite jāibo ||

*konasa* ||

thā. || ahe ahī nāyaka kī kariyā thākilo ehi dhāna  
cāura leo || amāke dahi dudha deo ||

*baṃga-kumāra baba* || *hñuthumena baba koṇa bhāsā*  
*hñathuthem* ||

baṃ. || ahe āju kathā jāibo ||

*lutayaka* || *thārūpani hālā* ||

hāe 2 kī hailo ||

*ahīpani senahatakā* ||

ahe dūṣṭa baṃga-kumāra āju kathā jāibo<sup>68</sup>  
amāra bacana sūno ||

|| me || pahaḍiyā ||

dūṣṭa baṃga-kumāra āju kathā jāebe  
māriyā pathāi<sup>69</sup> tumi jamena<sup>70</sup> dubāre ||

baṃ. || ahe pāpiṣṭha ahināyaka āju kathā jāibo  
amā (fol. 5b) ra baca[na] suno ||

|| me ||

dūṣṭa ahīnāyaka ahi mahi nahī  
māriyā kāṭiyā dibo tomāra śarīre ||





*ebā pādhakam hālāba ahināyakapani besya gvāhāliphonabam ||  
pyarikṣaka ||*

baṃga-kumāra || ahe ānandamahathā nirānandadvāri ethā  
khaneka biśrāma kariyā thākibo āiso ||

ā.-ni. || āpaṇāra icchā ||

|| lu 5 ||

*rājāpani<sup>71</sup> baba ||*

|| kedārā || pra ||  
jaga buli bhamara phedālea hñathume ||  
koṇa bhāsā uthem ||

go. || ahe udanā padumā khetupātra kaliṅgā kehne  
nā āsilen<sup>72</sup> ||

u.-pa. || māhārājeśvara akhane āsibek<sup>73</sup> ||

*khetu baba*

|| kauśika || pra ||  
|| nagara carita || ahe bhāebṛndi<sup>74</sup> rājāra  
ājñāte deśera bhāba dekhiyā āsilo se bṛttānta  
kahite jāibo ||

*koṇasa || khetuna na[ma]skārayā dvābacom ||*

rājā || ahe khetupātra tumī gāṅgāyā<sup>75</sup> bārtā kaho ||

*khetuna || nagara caritraguli me bhāsā hlādvā || (fol. 6a)*

*kaliṅgā baba ||*

|| korāba || pra ||  
bandibo caraṇa amī ||

ahe bhāgīkhora mahārājāra ājñāte deśa carcā  
kaliyā āsilo se bṛttānta rājāra agre kalite<sup>76</sup>  
jāibo calo ||





- bhā. || bhala calo ||
- koṇasa || kalingāna rājā joholayā dvābacom ||
- rājā || ahe kalingā kotabāla tumī gāyā<sup>77</sup> kaho ||
- ko. || ahe rājeśvara āpaṇāra pratāpate śakala loka  
sukhi āche ||
- go. || ahe udanā padūmā akhane deba puṇābāra  
sa[ma]sta sāmāgrī karo ||
- u.-pa. || je ājñā ||

|| me || rāmākālī ||

mṛgamada ghanasāra ghūsūṇa sama ghase  
tulasī kusuma<sup>78</sup> sāja aracā udeśe ||  
naibede dhūpa dipa rājā pāsa dhare  
baṃgeśvara<sup>79</sup> bacane deba pūjā kare ||

- rāṇiyā || ahe mahārājeśvara deba puṇā kero<sup>80</sup> saba  
sāja hailo ||

- go. || ahe rāṇī amī deba pūjā karibo ||

|| me || mārū dhanāśrī || e ||

bandaṇo caraṇa saroja tuhmāro || dhru ||  
śyāma śarīra                      kañola dala locana  
lalita<sup>81</sup> tribhaṃga prāṇa pati byāro ||  
je pada<sup>82</sup> pa (fol.6b) dūma      sādā śibake dhana  
sindhu-sutā urate nahi tāro ||  
je pada padūma                      parasi braja-bhāmini  
saraba sadaya suta sadana bisāro ||  
je pada padu[ma]                      tāta sūtra trāsita  
manakra bacana prahalāda sambhālo ||  
je pada padūma                      parasi jala pābani  
sūrasari daś kaṭata aghabhāro  
je pa[da] padūmā                      tāta riṣi pābani  
nigabari byādha prati taba hutāro ||  
je pada padūma                      gani garūba gṛeha  
duta bhaya janakā ja samāro ||  
je pada padūma                      rasita bṛndābana  
ahanisa dhari āṇigata<sup>83</sup> ripu māro ||





kṛṣṇadāsa sebaka                      pada paṃkaja<sup>84</sup>  
tribidhā tāpa dukha haraṇa hamāro ||

ahe rāṇī debapūjā saṃpūrṇa hailo || ahe khetupātra kaliṅgā  
koṭabāra deśera carcā dekhite jāo ||

*khe 3 namaskārayā dvābabaṃ dabala || koṇa bhāsā ||*

khe. ||      ahe kaliṅgā koṭabāra rājāra ājñāte deśera  
śubhāśubha dekhite jāibo caro ||

|| me || sohai || c ||

tuba mukha herayite mati<sup>85</sup> bhulāi  
āsa latā jani mati phulai ||  
heraite heraita bhela ānanda  
hāthe hāthe jaise dharac mae canda ||  
tīkha<sup>86</sup> katākha<sup>87</sup> bāṇa kariya (fol.7a) jāna  
madanahu hāthe kāhu na hoe udhāra ||  
e dhani locana apāne jhapāo  
nāgara jībāu rū<sup>88</sup> ghara jāo ||  
baṃka bhauhe dhanu lac karu sāja  
kājere<sup>89</sup> guṇa dae sudarimā e mājā ||  
e dhani kamalini kā kerū māna  
judhārathi madhukara deho madhupā[na] ||  
sahaja nipīna payodhara tora  
kudāre gamāola kanaka<sup>90</sup> katora<sup>91</sup> ||  
o janū bekaha dhani ādha  
dekhaite rasika jana pramaye pramāda ||

*me bhāsā ||*

ahe priye udanā padumā tomāra rūpa jaubana  
dekhiyā amāla mana bikala hailo amāra mana  
paribodha karite cāhe ||

rāṇī ||      ahe mahārājeśvara amāra bacana abadhāna ho ||

|| me || rāga maṃgalāṣṭaka ||

tohe prabhu parasaba athira mati  
lāṃchala mukha chale daśana santati ||  
sahaje abalā hame pala jāti  
mohi upekhae tohi baḍi ajugati ||





kī tora piriti madhuliha bhāti  
tohara kāraṇa prabhu chāḍa (fol.7b) la  
jñāti ||

*me bhāsā* || ahe mahārājeśvara apane sākṣā[t] parameśvara  
abatāra āche amī duiṭā strī nirgati tomāke  
yogya nā haibeka ||

*go.* || ahe priye udanā padūmā emata nā bolo  
kṛīḍā karibo āisvo ||

|| basanta || jatī<sup>93</sup> ||  
sunaha<sup>94</sup> sundari kokila nāde  
lāgala<sup>95</sup> kāmaka dande ||  
tohe<sup>96</sup> prabhu sundara koli nidhāne  
bhujaha<sup>97</sup> na kara bimanē ||  
harinī jīnilo<sup>98</sup> tora nayāne  
jīnilo cāda<sup>99</sup> badane ||  
prāṇa<sup>100</sup> sundara prabhu kāma sarupe  
kelite cāmṭura bhūpe ||

ahe priye ethā sabhā kaliyā thākibo ||

*khetu kalingā bhāgīkhola baba dabaraṇa* || || *koṇa bhāsā* ||

*khe.* || ahe kalingā koṭabāra deśera carcā suniyā  
āsilo se bṛttā[nta] rājāra agre kahite jāibo calo ||  
ahe mahārājeśvara āpaṇāra rāyyera bārtā[I]  
kichu utpāta haite pāre se bārtā suniyā āsilo ||

*ahināyakapani* (fol.8a) *badabala* || *koṇa bhāsā* ||

mahārājā gopīcanda gvahāra<sup>102</sup> 3 ||

*bhā.* || ahe ahināyaka ki nimitte<sup>103</sup> gvahāra magīyā  
āsilo ||

*ahī.* || ahe mahārājeśvara amī kī kahibo akasmārtta<sup>104</sup>  
eka baṁga-kumāra nāma āsiyā āpaṇāra rāyya  
bisa māriyā dāḍiyā<sup>105</sup> bistara utpāta kailo ||

*go.* || ahe emana utpāta abaśya hailo ||





ahī. || niścaya hailo ||

go. || ahe udanā padumā amāla bacana suno ||

u.-pa. || mahārājeśvara jemata ājñā ||

|| me || nāṭa || dharaṇa jati ||  
 sājilo mae hae gae turāe tuṣāre je  
 jujhite rāgilo mahādebi baṃgero dubāre je ||  
 udanā padumā mahādebi tumi matimāne je ||  
 ami sana<sup>106</sup> nṛpati dosara nahi āne je ||  
 suna<sup>107</sup> he ro udanā ro āre amāra utare je  
 jujhite rāgilo mahādebi baṃgero dubāre je ||

ahe udanā padumā amī baṃga-kumāra para  
 ju<sup>108</sup> (fol.8b) dva karite jāibo || tumi rājagṛha  
 nidāna kariyā thāko ||

u.-pa. || ahe mahārājeśvara amāra bacana abadhāna ho ||

go. || sarbathā ||

|| me || nāṭa || gaṇḍala ||  
 motie<sup>109</sup> cūnie cūni cūnie krapure<sup>110</sup>  
 subaṇṇa kalasa hena bapu<sup>111</sup>-dharī  
 cūbābathu udanā padumā dui rāṇī ||  
 kuśala āota khetu laṇa jīnī ||  
 pāne deho rājā kheturo hāthe  
 naba lakha baṃga sopi tālo hāthe ||

me || bhāsā || ahe mahārājeśvara naba lakṣa baṃga rāyyera  
 sainya diyā<sup>112</sup> khetupātra pathāo

[thāku] || maharajeśvara gopīcandera ājñā hailo kasāi  
 ethā āiso re āiso. ||

khetuna salatākonāṇa || kasāi dabala naba || khetuna hādvā ||

ahe kasāi gopīcandrera ājñāte sakara loka  
 ḍākite jāo ||

kasā. || ahe thāku[ra] je ājñā ||





*jaba konasa || nohālā || o 3 ||*

mahārājā go (fol. 9a) pīcandrera ājñā  
hailo baṃga rāyyera sainya-saba hāthi ghorā jateka  
pyādā saba āpaṇāla āpaṇāra śastra<sup>113</sup> sāja kariyā āiso  
re āisa ||

*khaba konasa || mahārājā gopīcandrera ājñāte*  
samasta loka āiso re āiso || je na ābae tāra sarbasva  
niyā sāsti<sup>114</sup> karibo turanta kariyā āisva re āisva ||

*pāyaka bab || hā 3 || mahārājāra kī ājñā hailo || 3 ||*

*khabasa || dabaraṇa jaba koṇatā baba ||*  
*bhāsā hnathuthem ||*

khetuyā || ahā bhāi rājāra agre jāibo calo ||

pāyakayā || aho mahārājeśvara amāra johāra<sup>115</sup> akhane kī  
ājñā hailo ||

go. || ahe khetupātra kaliṅgā koṭabāra ehi naba lakṣa  
sainya niyā baṃga-kumāra upara yudva<sup>116</sup>  
karite jāo ||

*hathā rabaṃ || me || bhairaba || jati ||*

calila pātra rājāra ādeśe  
baṃga-kumāra kerībo (fol. 9b) bināśe ||

*jaba koṇasa ||*

khetu || ahe kaliṅgā koṭabāra rājāra ājñāte ehi  
naba lakṣa sainya niyā baṃga-kumāra upara  
jūdva karite jāibo calo ||

|| me || ballārī || trimāna ||  
khetu paṭhāiyā ābe ki karibo  
calo jāibo udanā padumā sunite<sup>117</sup> jāibo ||

|| lu 6 ||

praveśa mayanābatī māmā || rāja bijaya || e ||





kanaka<sup>118</sup> caṃpakero dehe rājā tiṃtā dekhiyā  
āilo mā maenābatī ||

maya. || ahe bhāebṛndī amāra bacana sūno ||

jñān-pradipokṣita<sup>119</sup> sarba mohā  
patibratā dharma pabitra dehā ||  
nāmnā prasiddhā mayanābatīyā  
samāgato haṃ bhuvi kīrtanīyā ||

ahe bhāebṛndī amī gopīcandrera<sup>120</sup> mātā  
meanābatī āche ||  
ethā thākile<sup>121</sup> kārya nāhi putrala<sup>122</sup> mukha  
dekhite jāibo ||

|| me || nāṭa || pra ||  
cali gelo gopīcandrero mae  
kahibo baca[n] putraro thāe ||

*koṇa bhāsā || hñathuthem ||*

|| lu 7 || (fol. 10a)

*baṃga-kumāra parikṣapana pihābaba || hathāra baba khetupani ||*

|| me || bhairaba rāga || kharjjati ||  
calilo pātra || *koṇa bhāsā hñathuthem* ||  
*khetupani sehatakā* ||

ahe duṣṭa baṃga-kumāra āju kathā jāibo  
amāra bacana suno ||

|| me || madhumādhava || dhara jati ||  
duṣṭa baṃga-kumāra āju kathā jāibo<sup>123</sup>  
abaśya jamero ghare māriyā paṭhāibo ||  
ahe duṣṭa baṃga-kumāra sābadhāna kariyā<sup>124</sup> thāko ||

baṃ. || ahe duṣṭa khetupātra tumī amāra sa[m]ga judva  
karite karite nā pāre amāra bacana suno ||

khe. || duṣṭa baṃga-kumāra kaho ||

[baṃ.] || duṣṭa khetu tumi [yuddha] karite nā pāre  
māriyā paṭhāibo jamero dubāre || a ||





baṃ. || ahe khetupātra ethā āgamana kalo ||

*bintiyā dvābaṃga-kumārana* ||

khetu. || kī ājñā hailo ||

[baṃ.] || ahe khetupātra tomī amāra upara (fol. 10b)  
saṃgrāma nā karo tomī amāra mīta hailo  
ehi amola<sup>125</sup> motira mālā leo ||

khe. || ahe baṃga-kumāra amī kī kahībo tomī amāke  
mitra boliro amāke binati kailo akhane tomāra upara  
saṃgrāma karite āge amī parāiyā jāibo ||

baṃ. || ahe mitra sarbbathā ||

*nekhala kanaṃa hatakā balvādvā* || *hñathuthem*  
*me uthem* || *khetu besebaṃ* ||

koṭa. || ahe bhāgīkhora pāpiṣṭha khetu dosa ma[na] haiyā  
palāiyā gelo || amī ekānta kī karibo se bṛttānta  
rājā gopīcandrera agre kahite<sup>126</sup> jāibo calo ||

bhā. || sarbbathā ||

*dabala* || *kona bhāsā uthem* ||

baṃ. || ahe ānandamahathā nirānanda dubāri gopīcandrera  
naba lakṣa sainya upara yudva kariyā amī jītilo  
parama sukhe surapurī jāibo calo ||

|| me || gujarī || jati ||

parama hase<sup>127</sup> gelo baṃga-kumāra

ānanda kariyā mane jāibo surapu-<sup>128</sup> (fol. 11a) -ra ||

*kona bhāsā uthem* || *baṃga-kumāra dhum* ||

|| lu 8 ||

*rājāpani baba hñathume* || *śrīrāga* || *trimānal*  
*khetu paṭhaiya* || *kona bhāsā uthem* ||

go. || he udanā padumā khetu paṭhāiyā bārttā kehne nā  
āsilo ||





u.-pa. || cintā nā karo akhene āsibek<sup>129</sup> ||

*khetu baba dabala || konasa ||*

ahe bhāebṛndī saṅgrāmera bārtā rājā sane  
kahite jāibo ||

*khetuna na[ma]skārayā dvāba || ahe mahārājeśvara  
saṅgrāmera bārtā abadhāna karo ||*

go. || ahe khetu kaho ||

|| me || śrī || parimāna ||  
prathame jujhilo amī pāeka pari rāje  
duoje paḍilo phaṭakāre<sup>130</sup> ||  
tioje paḍilo se je ghoḍāra<sup>131</sup> rāute  
hastiro nahi ubāre<sup>132</sup> rājā he ||

ahe mahārājeśvara saṅgrāmera bārtā amī kī kahibo  
apanāra naba lakṣa sainya jateka samasta bināśa<sup>133</sup>  
hailo ||

go. || ahe khetupā(fol.11b) tra jaya-parājaya daiyiba<sup>134</sup> yoga  
karibo || *kaliṅgā baba dabala || koṇa bhāsā ||*

ahe bhāgīkhora pāpiṣṭha khetu dosa mana haiyā  
saṅgrāma biṣe naba lakṣa sainā bināsa hailo<sup>135</sup>  
se bṛttānta rājāra sane kahite jāibo calo ||

bha. || pāpiṣṭhera bṛtti ki kahibo[I] calo ||

kali. || ahe mahārājeśvara amāra johāra || ahe mahārājeśvara  
etha āgamana karo || ahe mahārājeśvara tomāra  
mantrī khetupātra mukhya senāpati dosa mana  
haiyā<sup>136</sup> saṅgrāma biṣe āge palāiyā āsilo[I]  
se baḍa pāpiṣṭha āche tomāra sebaka nā hae ||

go. || ahe kaliṅgā satya || ahe koṭabāra chi khetu abaśya  
baḍa pāpiṣṭha āche abaśya mārīte<sup>137</sup> cāhe  
tomī niyā jāo ||

ko. || ahe mahārājeśvara je ājñā ||





ko. || ahe pāpiṣṭha khetu ethā āeso [l] rājāra hukuma  
hailo abaśya tomī mārīte cāhe || (fol.12a)

*khetuyam || kona bhāsā dabala ||*

go. || ahe udanā padumā pāpiṣṭha khetu dosa [ma]na  
haiyā amāra naba lakṣa sainya binaṣṭa hailo<sup>138</sup> ||  
ehi kāraṇate khetu mārīte paṭhāilo akhane  
antaḥpura jāibo calo ||

u.-pa. || apanāra je ājñā ||

|| me || baḍārī || c ||

śakala sainya mora khetu nāśa kailo  
tāro nimite amī khetuke mārilo ||

*koṇa bhāsā uthem || jabasa || khaba koṇasa rāñiyā ||*

ahe mahārājeśvara apane<sup>139</sup> paścāta āgamana  
karo [l] tomāra<sup>140</sup> caraṇe na[ma]skāra[l] amī  
śighra jāibo ||

go. || bhala bhala je icchā || *rājābam* ||

|| lu 9 ||

praveśa digajogīpani ||

|| me || gaḍagīrī || kharjjati ||

purūba dīgelo<sup>141</sup> jogī māthā nāhi cūre  
dakṣiṇa digelo jogī kāmīniro kore ||  
pakṣima<sup>142</sup> digelo jogī soṭhi haridrā khāe  
joga juguti nā jāni jogīni āe ||

[pū.jo.] āhā dakṣiṇa jogī paścima jo(fol.12b)gī ādeśa ||  
āhā dakṣiṇa jogī pakṣima jogī amī pūrba jogī  
āche[l] amāra marjāda māthā nā cure tamāku  
khāiyā dobara haiyā thākibek[l] ehiso bhāba  
amāra āche ||

[da.jo.] ahā pūrba jogī pakṣima yogī amī dakṣiṇa jogī  
āche[l] amāra marjādā jogīni saṃga thākiyā  
sūkha bhoga kariyā jñāna dhyāna eḍiyā thākilo[l]  
emana sūkhī gharabārī [bhogī] jogī kaona āche ||





[pa.jo.] āhā pūrba jogī dakṣiṇa yogī paścima deśera<sup>143</sup>  
 jogī sadā dhabhūra gajāi khāiyā kabana āra  
 khāibe soṭhi haridī aphīma ī bastu khāiyā niścinta  
 jhumariyā thākibek kichu tatva jñānakā leśa  
 nā se jogī amī āche ||

āhā dakṣiṇa jogī paścima yogī ethā thākile<sup>144</sup>  
 kārya nā āche || jathā jālāndharī jogī thāke tathā  
 jāibo calo ||

pa.-da. || guru sarbathā ||

pathamañjarī || e ||  
 kāmalū<sup>145</sup> haite ā (fol.13a) lo jogī gori santāpe  
 rājāro kumāri bāri dilo kuni sāpe ||

*koṇa bhāsā utheṃ* ||

|| lu 10 ||

*kaliṅgāna khetusyāyahayā dabala* ||

ahe pāpiṣṭha khetu rājāra hukuma tumī bādhiyā  
 khaṇḍa khaṇḍa kariyā kātibo āiso || ahe pāpiṣṭha ||  
 dosa maṇa khetu tomī rājadrohī saṃgrāma biṣe  
 chala kapaṭa kariyā āge palāiyā āsilo[1] akhane  
 tomāra kī abasthā hailo ||

khe. || ahe kaliṅgā koṭabāra amāra baca[n]a suno ||

|| me || dhanāśrī || jati ||

koṭabāra tomī amī adhika pi[ri]ti he koṭabāra  
 dina daśa chila māyāmatī lo  
 koṭabāra tumī amī hoira ṇa<sup>146</sup> mohe || koṭabāla ||  
 rājāro ārati hailo chāhe lo || koṭabāla ||  
 eko bāra rākhaha jībane ro ||

|| me bhāsā || ahe koṭabāra tomī amī baḍa sinehācchiṣṭa  
 khetu eka bāra jība rākhibek saṃcūṃṇa kariyā  
 māri(fol.13b) yā rākhibe ke[hne] ||

*rāñīpani banīhmaṃ dabala na baba* || *koṇa bhāsā* || *mamāla* ||





rāṇī || ahe kaliṅgā koṭabāra amāra bacana suno ||  
 ko. || mahārāṇī je ājñā ||

|| me || pathamañjarī || kharjjati ||  
 suna 2 kaliṅgā amāra bacane  
 eka bāla prāṇa rākho khetu deba dāne ||  
 na māra 2 koṭabāra na māla parāne  
 dibo toke koṭabāra amole<sup>147</sup> ratane ||

|| me bhāsā || ahe kaliṅgā koṭabāra khetu marite nā  
 cāhe[I] amī antargṛha madhya guputa kariyā rākhibo

koṭ || ahe mahārāṇī ami ki kahibo āpnāra je icchā<sup>148</sup> ||  
 se karo khetu leo ||

koṭa. || ahe bhāeḥṇḍī rāṇīra ā[jñā]te amī khetuke nā mārilo ||  
 akhane chāgara māriyā tāra rakata nīyā rājāke  
 dekhāite jāibo || *dabala || koṇa bhāsā hñathuthem* ||

rāṇī || ahe khetu mahāpātra abaśya rājā āsibe (fol.14a) ka  
 tomī lukāiyā thāko ||

*khetu solatayā || rājā baba me ||*

baṅga baḍārī || e ||  
 śakala sainye mora ||

ahe bhāeḥṇḍī amāra ma[na] krorddha<sup>149</sup> haiyā khetu  
 mārīte paṭhāilo tāra bārtā sunīte jāibo ||

go. || ahe udanā padumā tomī kī karītechilo ||

rāṇī || ahe mahārājeśvara tomāra carane na[ma]skāla ethā  
 āgamana karo ||

*koṭabāra baba dabala || koṇa bhāsā ||*

ahe bhāgīkhora rāṇīra ājñāte khetu amī nā mārilo[I]  
 eka chāgara māriyā tāra rakata bamtra ānilo  
 rājāro jāke dekhāite jāibo calo ||

bhā. || sarbathā ||

ko. || ahe mahārājeśvara amāra johāla[I]<sup>150</sup> āpanāra ājñāte  
 [khetu] māliyā āsilo ||





rāṇī || amāra bacana suno ||  
go. || āpaṇāla icchā ||

|| me || pathamañjarī || jati ||  
āju māriḷo rājā khetu heno mahāpātra (fol.14b)  
kāḷū māriḷo koṭabāre  
parasu māriḷo<sup>151</sup> rājā baḍa 2 munijana  
kī laiṇyā bhumjaha rāje ||  
akāraṇa sebaka māriḷo je ābe  
bhala na hac baṅgadeṣe  
bābana<sup>152</sup> purūsa ghaṇakā<sup>153</sup> sebaka je  
tāke paṭhā jamadeṣe ||

me || bhāsā ||

ahe mahārājeśvara niḥkā[ra]ṇate āpaṇāla sebaka  
khetupātra māriḷo ābe baṅgadeṣe bhāla nā haibeka ||  
mayabatī māma baba ||

|| me || nāṭa || pra ||

cali gobindacanda || koṇa bhāsā hñathuthem ||  
ahe putā gopīcandra tomī kī kayā<sup>154</sup> thākilo ||  
rājāpani sena || ahe mātā tomāra caraṇe na[ma]skāra[1]  
ethā āgamana karo ||

māma. || ahe putā gopīcandra sarbathā || nau baba ||

me || bibhāsa || e ||

āilo puniyā nāpiterā sāra  
kāḍhe kaṭāyā<sup>155</sup> puniyā calo dhira 2 ||  
ahe bhāebṛndī suno amī mahārājā gopīcandrera  
puniyā nāma nāpita āche akhane (fol.15a) amī  
rājadvāra jāibo || ahe mahārājeśvara amāla johāra ||  
ī āso dekho ||

rājāna hnusakana soyā || baco || māmayā ||

ahe pūtā gopīcandra ethā āso || amāla eka bacana suno ||  
go. || mātā ājñā āpanāra ||

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॥ me ॥ bibhāsa ॥ pra ॥  
 sarbāge<sup>155a</sup> dāpūne rupa ki pūta nihāra muṣa  
 e rūpa jauba[na] nahi sāre ॥  
 tomāla adhika chilo tomāra bāpero rūpa  
 polā<sup>156</sup> kailo<sup>157</sup> chālākhāne<sup>158</sup> ॥

me bhāsā ॥ ahe putā tomāla ī rūpa jaubana suthira  
 nā haibek ॥

go. ॥ ahe mātā amāra bacana abadhāna ho ॥  
 [māma] ॥ pūtā kaho ॥

go. ॥ hasti ghorā payodhala<sup>159</sup> saine bhaṁdāramā  
 udanā padumā dui rāṇī horo dekho ya<sup>160</sup> baṁgero  
 upabhoga ihāna<sup>161</sup> kateka pune [e]dāi<sup>162</sup> ॥  
 ahe mātā emata baṁgadeśera rā[jā] haiyā amīra<sup>163</sup> kī  
 nistāra haibeka ॥

[māma] ॥ ahe pūtā suno ॥  
 kaṁśe(fol.15b)ro rājata<sup>164</sup> sanade rekhāta<sup>165</sup> debageṇa<sup>166</sup>  
 soraha sahasra gopi thāke ghare  
 indra jiniyā pūtā tāhāro rāya<sup>167</sup> chilo  
 heno rājā gelo jama ghare ॥  
 ahe pūtā pṛthibī madhya rājā sāksāta indra samāna  
 teka hailo sesa masta rājā śekala<sup>168</sup> kathāgelo[ ॥ ]

go. ॥ ahe<sup>169</sup> mātā a[ba]dhāna karo ॥  
 māero ba[ca]na ḍaṁkā<sup>170</sup> ro lāgilo śaṁkā  
 tumī mātā budhi moke bolo ॥  
 caṇḍāla jamero bhaye prāṇa mora thira nāhi  
 kemane bhāgiyā jama rāya ॥  
 ahe mātā tomāra ājñā suniyā amāra baḍa trāsa hailo [ ॥ ]  
 chī śarīra kaona upāyate<sup>171</sup> thīra haibeka amāke  
 ājñā karo ॥

[māma] ॥ ahe putā gopīcandra suno ॥  
 mahāpātra paṭhāiyā parama puruṣa āno ॥  
 māgo tāko jībana upāe ॥  
 e rūpa chāḍi pūtā jogi rūpa dharo je  
 abaśya amara haibe kāyā ॥





ahe putā khe(fol.16a) tupātra paṭhāiyā parama siddha  
yogī khojao tāra upadeśate tomāra śarīra amara  
haibeka chi upāc<sup>172</sup> karo ||

go. || ahe mātā amī kāla puruṣa haiyā khetupātra māriilo  
akhane kaona paṭhāibeka ||

mā. || ahe putā gopicandra khetupātra nā māriilo<sup>173</sup> [l]  
tomāra uda[nā] padumā duiṭā rāṇī bodha kariyā  
māgo[l] khetu niścaya āche[l] śaṃkā nā karo[l]  
amī jāibo ||

go. || ahe mātā bijai ho || tomāra ājñā amī abaśya karibo [l]  
tomāra caraṇe namaskāra || *māma baṃ* ||

|| me || pathamañjarī || e ||  
abadhū[ta]<sup>174</sup> cetanā kare  
i bhāba saṃsāra māyā moho jāe ||  
ceyo cetanā amī nāda bindu rākhao  
iṅgalā piṅgalā nārī suṣumanā nārī || dhru ||  
jata sata kriyā yoga āgame apāra  
aba(fol.16b) dhūta cetanā<sup>175</sup> karo ||

ahe<sup>175a</sup> bhāebṛndī amāra putra gopicandrake parama  
bastu upadeśa dilo palama sukhe abadhūta ce[ta]nā  
karite jāibo ||

*koṇa bhāṣā* || *nauyā* ||

ahe mahārājeśvara amī jāibo ||

go. || ahe puniyā chi majura leo || *nau baṃ* ||  
*koṇa bhāṣā* || ahe bhāc mahārājā gopicandra santoṣa  
haiyā amāke bahuta mānye kailo parama sukhe bādī  
jāi ||

rājā || ahe udanā padumā amāra bacana suno ||

|| me || dukhī barādī || e ||  
hera moti mānikaro<sup>176</sup> kēcūli sājiyā dibo  
āro dibo sātasari hāre ||  
e dhana bhaṃḍāra mahādebi śakala asāre  
jībana rahae kata kālē ||  
muiyā<sup>177</sup> pātra jiyā deho udanā sundari





tabe ro mahādebi sukhe rā(fol.17a) je kari<sup>178</sup> ||  
 suna 2 udanā ro amāra bacane  
 baḍa tumi rājāro jhūe<sup>179</sup> ||  
*me bhāsā* || ahe priye udanā padumā khetupātra  
 amāke jiyā deo ||

rānī || ahe prabhu khetupātra kaliṅgā<sup>180</sup> koṭabāra<sup>181</sup>  
 paṭhāiyā māriḷo amī kī dibo ||

go. || ahe priye emata nā bolo || khetupātra amāke  
 abaśya dekhāo || ehi latna-mālā leo ||

rānī || ahe mahārājeśvara ehi khetupātra leo ||  
*rājā khetu āndana pyākhana huyā* ||

|| me || āsābarī || pra ||  
 janama saṭhala hairo  
 āju khetu pāilo ||

*khetuyā* || ahe mahārājeśvara tomāra caraṇe na[ma]skāra ||

*rājāyā* || ahe khetupātra amāra<sup>181</sup> bacana suno ||

khe. || ahe rājeśvara je ājñā ||

|| me || dhara jati ||  
 dine 2 (fol.17b) je āe tute nipada barise je  
 eta kālaṃ nā jāniḷo manero harise je ||  
 āpane māribo pātra parajā kara kaise  
 abṛta paḍhiyā loke khāyā mare baise je ||  
 suna pātra bolo budhi kao upadeśe  
 kathā giyā pāebo amī se mahāpuruṣa se je ||  
 tābo khāo pātra jāo prasāda niyā  
 mānika piṇḍa rākho<sup>182</sup> se mahāpuruṣa āniyā ||  
*me bhāsā* ||

go. || ahe khetupātra mane duḥkha nā karo amāra  
 āparādha hailo ||

khe. || ahe mahārājeśvara emata nā boro[l] tomāra kārya  
 sebā upara amāra jībana saṃkalpa[l] saṃkā nā karo ||

go. || ahe khetupātra tomī parama siddha jogī  
 khojiyā ānite jāo[l] i tāmbula leo ||





khe. || ahe mahārājeśvara je ājñā amī jāibo tomāra  
caraṇe na[ma]skāla ||

*khetuna jogī mārabaṃ* ||

|| me || saurī || jati ||

yathā yogī (fol.18a) āche pātra karibo gamane  
jogī khojiyā<sup>183</sup> dibo rājāro bacane ||

*koṇa bhāsā* ||

ahe bhāeḥṇḍī mahārāja gopīcandrera ājñāte parama  
siddha yogī khojite jāibo ||

go. || ahe udanā padumā khetupātra paṭhāiyā bārtā  
sunite jāibo calo ||

|| me || barāḍī || e ||

jogī<sup>184</sup> khojite pātra karilo gamane

sūnite jāibo amī barata johāre ||

ahe udanā padumā khetupātra jogī khojite paṭhā[i]lo  
tāra bārtā suniyā thākilo<sup>185</sup> calo ||

u.-p. || ahe mahārājeśvara śīghra bijai ho ||

|| lu 11 ||

|| iti gopīcandra prathmāṅkaḥ samāptaḥ ||

|| om namo nṛtyeśvarāya ||

|| atha gopīcandra dvitīyāṅko likhyate ||

śūnya me || rāga śrī || gaṇḍala ||

prathama bandibo amī ādi nirañjane

brahmā biṣṇu maheśvara tāhāro caraṇe ||

mahāmāyā bandibo la (fol.18b) chimi sarāsati

nāṭa ārādhibo siri gaṇapati ||

bandibo he amī siri bāsudeba

bandibo janārdana hari keśaba ||

*praveśa jālāndharimaṃ* ||

|| korāba || e ||

apakva madhura rasa na bujhanti muḍālokā

samukhe rohiyāāche<sup>186</sup> ī dui daṃkā ||

jama jiniyā bābā amāra gamana



nāhi lo cāda surūja eḍiyā ḍakā  
māriyā deho pāca jana bairī  
horo āise<sup>187</sup> gurū jārāndharī ||

*hubane* ||śloka||

antaraniścalitātma dīpakalikā svādhāravandhādibhir-  
yo yogī yuga kalya kākalanā tatvañco yo gīyate |  
jñānāmōda mahodadhiḥ samabhavadyātrādinātha svayaṃ  
vyaktāvyakta guṇādhikanva maṇisaṃ śrī mīnanātha bhaje

om namo ādeśa guru kuṭhāra jāga[|] pūrba urttara  
jāga paścima jāga dakṣiṇa jāga śrī gorokṣa jāga[|]  
māriyā mṛga (fol.19a) utāriyā chāra || satya prāpta  
śabda bhikṣā diyā jara bighra haraya[|] kālīkā  
kāla bhailaba rakṣā karaya[|] jā bhaṇḍāra bhikṣā  
āsibeka se bhaṇḍāra bharipūra thāko[|] prajā  
sukhe thāko[|]

maha mallāra bariso[|] dharaṇī suphala phalo[|] jati  
nirañjana satī gorakṣa jāgo ||

āhā bābā amī jālandharī jogī āche[|] guru prasādate  
sakala jogara jñāna tatva amī jāne || akhane ethā  
kṣaneka chāra bichāyiyā<sup>188</sup> thākibo ||  
*svahma yogī baba* || me || barādī || e ||

kāmarū<sup>189</sup> haite ālo jogi gori santāpe  
rājāro kumāri bāri dilo huni sāpe ||

āhā dakṣiṇa yogī paścima yogī yathā jālandhara  
jogī thāke tathā jāibo calo ||

da.-pa. || āhā pūrba yogī sarbathā || *kona bhāsā* ||  
āhā guru jālandharī ādeśa 2 ||

jā. || āhā pūrba yogī dakṣiṇa yogī pa (fol.19b) ścima yogī  
tomī śakala āpanāra 2 diga giyā thāko || amī āpanāra  
diga giyā thākibo ||

pu.3 || āhā gurū jālandharī sarbathā || *svahma saṃ* ||

jā. || āhā pūrba jogī tomī pūrba digera apūrbāi kaho ||

pū.jo. || āhā jālandharī gurūjī pūrba deśera apūrbāi śamasta  
apane jāniro[|] yathā<sup>190</sup> amī ki kahibo suno ||  
prathama pūrba diga madh[y]e oḍiyāna kṣetra  
sākṣāt svagapurī samāna[|] tahi biṣe gaṅgā sāgara<sup>191</sup>





thākura dvāra jagannātha rāya koṇārka tīrtha  
 koṇārka surya kataka<sup>192</sup> banārasī deśa[1] tathā  
 bhūbanēśvari debī[1] ṣordvā<sup>193</sup> deśa biṣe sākṣī gopāla[1]  
 jhārīṣaṇḍa<sup>194</sup> biṣa raṁkīni debī[1] jājapūrī biṣa  
 baitaraṇī nadī birajā bhabānī[1] maṅgalakoṭa<sup>195</sup> biṣa  
 maṅgalā debī[1] tripurā nagara<sup>196</sup> biṣa tripūrā debī[1]  
 āu baḍā baḍā kṣetra kāmārūpa<sup>197</sup> kṣetra tāhi  
 bi(fol.20a)ṣa kāmākhyā debī[1] nīlācara pūrbata  
 brahmaputra nadī bāṇēśvara liṅga[1] kamalābatī  
 nāma deśa biṣa jalapeśvara liṅga sirdhāśvari  
 debī[1] boḍāgaṭa biṣa kalatoyā nadī kālīkā debī[1]  
 tāra nikate dāmodara kuṇḍa āche[1] tāra nikaṭa  
 maheśvarapūra nāma nagre gorakṣasthāna  
 gorakṣa kupa gorakṣanātha pādukā golakṣanātha  
 cauraṅgīnātha macchendranātha āche[1] ityādi  
 pūrba digera apūrbai amī jānilo ||

jā. || āhā pūrba yogī bhala kahilen ||

jā. || āhā dakṣiṇa jogī tomī dakṣiṇa digera apūrbāi  
 amāke kaho ||

da. || āhā jālāndharīpā suno ||  
 dakṣiṇa kṣetra bhogasthala[1] yogī<sup>198</sup>  
 śakala ghara bārī bhogī ||  
 amrīto śakoṭarā<sup>199</sup> dīpakā<sup>200</sup> samiyācakrato kaṁjalīkā  
 rotīto bārāghāta(fol.20b)-rakā kelāto keḍaraikā  
 belato uḍḍaikā labāṁga-jāyaphara-jāyapatrito  
 jābā<sup>201</sup> dīpakā marīca-pānaṣupālito meghamallalakā  
 paduminīto siṁhara<sup>202</sup> dīpakā ghīto mathurā maṇḍalakā  
 cāurato caṁpāraṇakā<sup>203</sup> tamākuto surartakā  
 mada-māsūto triraṁgānākā rāyabhogato mebāarakā[1]  
 guruji dakṣiṇa digera apurbāyi emana āche ||

jā. || āhā dakṣiṇa yogī bharā 2 || āhā pakṣima jogī tumī  
 paścima digela apurbāyi kaha ||

pa. || āhā guru jālāndharī sūno ||  
 pakṣima kṣetra kuyilā parbata āsāpuli higulāja  
 jagatrakrī māyā urtara thieka siddha rami āyā  
 soratha bhayā ujārā khamāyā capā tapa torā  
 dvālika baithi dīpaka jā-(fol.21a)-rire hunāgaḍa baithi





dānaṃ punau pāyare siddhā malyāla deśa baithiyā  
 bhyāgire puja tarahā mānakī śībarātra nagara  
 koṭakī trisūla bārā hātakī keśara kāsmīrakī  
 kuṭṭā hārabatīkī horī gorāmbatī kamarā cīna  
 mahācīnakī hanumanta bijayānagarakī bhairaba  
 kāśīkī pīra tillaikī mīra dīrikī paripaṃca  
 jaṃgamakī pākhaṃḍī sanṇyāsikī dhīgoyi darbaśakī  
 agocari jogīkī pūrba roga dakṣiṇa bhoga urttara  
 yoga paścima śoga[1] guruji bistara āpane jānatā haya ॥

jā. ॥ āhā paścima yogī satya ॥  
*thana khetu baba ॥*

śaurī ॥ pra ॥  
 yathā jogī āche pātra karibe gamane  
 yogī āniyā dibo rājāro bacane ॥ (fol.21b)  
*kona bhāsā hnathuthem ॥*

ke. ॥ ekhane amī pūrba diga giyā yogī khojibo ॥  
*pūrba baṃdvāpariṣyā ॥*

॥ me ॥ rāja bijaya ॥ parimāna ॥  
 pūrurba digero yogī parikṣā maya kare  
 jñāna dhyāna yoga tatva kichu nahi jāne ॥  
 ahe bhāyibindī pūrba digero yogī māthā nāhi cūre  
 rogī haiyā thākiro ehi siddha jo[gī] nā āche ॥  
 āra dakṣiṇa yogī khojibo ॥

guru ādeśa ॥ da dharmojaya ॥ me ॥  
 dakṣiṇa digero yogī parikṣā maya kare  
 ātmā jñāna nahi bujhe kāma kerī kare ॥

ahe bhāyi dakṣiṇa yogī kāja nā āche[1] kāmīnī saṃge  
 thākiro ॥ āra pakṣima digera giyā yogī parikṣā karibo ॥

guru ādeśa ॥ pa dharmojaya ॥ me ॥  
 pakṣima digero yogī parikṣā ma[ya] kare  
 dhūntura<sup>204</sup> gajāyi khāyā jhumariyā thāke ॥





*me bhāsā* || ahe bhāyibindi paści-(fol.22a)-ma diga  
yogi dhūntura gajāyi [khā]yā jhumariyā thākiro[|]  
se jogī kāja nāhi || āra urttara diga giyā  
yogī parikṣā karibo ||  
guru ādeśa || u || bābā dharmmo jaya ||

|| me ||

urttara parbata amī dekhiro thāme<sup>205</sup> 2  
eka yogī deṣiyā baḍa je urttama<sup>206</sup> || *me bhāsā* ||  
ahe bhāyibindi ehi urttara digera jogī abaśya siddha  
yogi āche [|] amī bodha<sup>207</sup> kariyā niyā jāyabo ||  
ahe gurūji mahārājā gopicandra amī pathāyiyā tumāke  
dākiren[|] tathā āgamana karo ||

jo. || āhā bābu suno ||

nadi<sup>208</sup> tīre birisā nārī kule puruśā tāro nāhi  
jibanero āśā gaṃgā dvādaśa meghā taribeka  
abaśya piṇḍa piṇḍa bināśā ||  
kamalā puhupā<sup>209</sup> bhamalā<sup>210</sup> baṃdi<sup>211</sup> hairo  
guḍa lobhe maṃdi hairo māchi bhūsana agini  
jāke yāri<sup>212</sup> 2 dehī manta<sup>213</sup> kemane āche ||  
taṃ-(fol.22b)-bā<sup>214</sup> tari<sup>215</sup> gera tumbā<sup>216</sup> bhāsa  
rājendra mari gero yogendra hāsa ||  
tambā duyī sūcā  
rājendra cāhi<sup>217</sup> yogendra ucā ||

āhā bābu ami kāṃgāra<sup>218</sup> jogi rājāra sane kārja  
nāhi bābā ||

khe. || ahe gurujī tumāra kāraṇe aneka<sup>219</sup> parbata pṛthī maṇḍala  
phiriyā aneka duḥṣa<sup>220</sup> kairo [|] ematta ājñā nā karo ||  
ādeśa 3 abaśya bijai karo ||

jo. || āhā bābā bhāra kahilen abaśya āsibo caro ||  
ahe pūrba dakṣina pakṣima yogī rājā gopicandra amāke  
dākiro<sup>221</sup> [|] tathā abaśya yogī-cakra hai[be] amī śṛṃgī  
bajāyiyā tumāke dākibo[|] tumī āyasva eṣaṇe ami jāyābo ||  
ādeśa de ||

*yogi khetunehmaṃ baṃ dabara* ||

ahe gurujī mahārājā gopicandra yathā thāke tathā  
turaṃta<sup>222</sup> gamana karo ||

jo. || caro bā(fol.23a)bā caro ||



āhā dakṣiṇa yogī pakṣima yogi guru jālāndharī rājā  
gopīcandra dākiyā gero[1] se śṛṅgī bajāyiyā abaśya dākire  
śṛṅgīra sabada sunite jābo caro ||

|| me || syāma || e ||  
kāṛā<sup>223</sup> rāgi godari e mada māge  
hama bhari jāne mandukero thoro  
tuhme bhari deho mandukero pāṇī ||

*kona bhāsā hnathutem* ||

|| lu 1 ||  
*rājā rānī baba* || *hnathume* ||

*māru dhanāśrī* || e ||  
yogi khojite pātra karibo gamana  
sunite jāyibo amī balata johāra ||

*kona bhāsā hnathuamkayāthem* ||

rā. || ahe kaligā<sup>224</sup> khetu pa[thā]yiyā bārtā kehne nā āsiro ||

ka. || ahe mahārājeśvara abaśya āsibe saṃkā nā karo ||

*khetu jogi baba daba* || *khāba kona bhāsā hnathutha* ||  
*jāba koṇasa khetuyā* ||

ahe gurujī ethā ṣaneka<sup>225</sup> chālā bichāyiyā thāko [1]  
amī (fol.23b) giyā rājāke janāyibo ||

[jo. ||] āhā bābu jāba ||

khe. || ahe mahārājeśvara tumāra carane namaskāra || ahe  
mahārājeśvara hamāra bacana a[ba]dhāna ho ||

|| me || pahaḍiyā || pra ||  
puruba diga amī cāhiro rājā he  
cāhiro gaṇṇero kule  
yogī cāri pāca baisiyā āche  
kāro māthā nahi cūre || rājā he ||  
nimero pātā<sup>226</sup> guṇjero rātā  
pātiyā kājiro haṃdā ||  
doyi cakṣu tāro rohita barana<sup>227</sup>  
khāyiyā indāsana guṃdā ||

ahe purba diga madhye amī aneko yogī dekhiro tathā  
siddha yogi nā āche || āra dakṣiṇa digela abadhāna karo ||





dakṣiṇa diga amī cāhiro rājā he  
 dakṣiṇero sūnaha siddhānte<sup>228</sup> ||  
 yogī cāri pāca baisiyā āche  
 māuge payibo dānte ||  
 āra eka goṭi<sup>229</sup> parama ādhāri  
 bhiksā [mā]gi khāya [||]  
 dina hairo<sup>230</sup> yogī nagarā<sup>231</sup>-(fol.24a)-nta phire  
 rātri hairo<sup>232</sup> bhodari thathābe<sup>233</sup> ||

ahe amī dakṣiṇa digera aneka yogī dekhiro samasta  
 yogī strī<sup>234</sup> sahita sūkha bhoga kariyā thākiro ||  
 āra paścima digera a[ba]dhāna karo ||

pacchima diga amī cāhiro rājā he  
 paścimero sūnaha siddhānte ||  
 yogī cāri pāca baisiyā āche  
 pabana kariyā ādhāre ||  
 āra eka goṭi parama ādhārā  
 śuṃṭhi<sup>235</sup> haridrā yogī khāya  
 aṃjuri<sup>236</sup> bhari sarṇḍa<sup>237</sup> diyā  
 cakṣau miri<sup>238</sup> nāhi leya ||

ahe pacchima diga madhye aneka yogī dekhiro se yogī  
 saba dhutura gajāyī khāyiyā jhumariyā thākiren  
 siddha yogī nā āche || āre utara digera abadhāna karo ||

utara diga amī cāhiro rājā he  
 utara yogīse tari  
 hāthe raba<sup>238a</sup> rāthi kādhe jhori kaṃthā  
 horo āya so gurū jālāndharī ||  
 tejo rājā (fol.24) pāta<sup>239</sup> daṇḍa sihāsana<sup>240</sup>  
 dharo giyā jālāndharī pāya ||  
 sukabi haṃsamā dina siddhānta gābay  
 tabe hairo piṇḍero uddhāre || rājā he ||

ahe utara diga giyā amī param siddha yogī khojiyā  
 āniro || āpane bicāla karo ||

rā. || ahe khetupātra satya dhanya 2 tumī ethā thāko āyasva ||

rā. || ahe kaliṅgā kvatabāra tumi giyā yogī parikṣā karo ||

kvaṭa. || ahe ma[hārājeśvara] je ājñā ||



*kvaṭabārana jogī parikṣāyā hñā bhāsā || guru ādeśa ||*  
*āhā yogī tumī kehne ethā āsiro || kī kārāṇate uthiro*  
*yogī baisaba ||*

yo. || ahe bābu amī kī kājate baisibe ||

kva. || ahe yogi yadi tumi nā baisibe tabe yāra<sup>241</sup> bāni boro ||

yo. || ahā bābu suno ||

baisilla thākā<sup>242</sup> bābā tribhūbana cāpiyā

dukha sukha chālā bichālā<sup>243</sup> ||

āpane raṅge bābu baisilla thā-(fol.25a)-kibo

ki puchasi bābu karigāyi<sup>244</sup> ||

ahā bābu jadi baisibe āpana sūkhe baisibe[l] nā baisibo ||

kva. || ahā yadi tumī nā baisibe tābe jāba ||

jo. || ahā amī kemana jāyabo ||

kva. || ahā yogī tumī abasya na jāyabe tābe bāni boro ||

jo. || āhā bābu sūno ||

jāyite na jāyi bābu pariti<sup>245</sup> na āyasibe

rudhati daśama dubāre

gaṃgā jamunā ekatra kariyā

pibanti śaṃkha nidhāra ||

āhā bābu yadi jāyibe parati nāsibe<sup>246</sup> bābu ||

kva. || ahā dhegāyi jogī tumī yadi na jāyibai<sup>247</sup> tābe  
 maro yogī maro ||

jo. || ahā bābu kehne maribo ||

kva. || ahā yadi nā maribe tābe yāra<sup>248</sup> bāni boro ||

jo. || āhā bābu suno ||

mara 2 paṇḍita maraṇa haibe mithyā

āmī se [a]mara bābu gorokṣaro dīkṣā ||

amī se amara amī nahi maribe haukha<sup>249</sup>

dhaukha haukhāya || (Fol.25b)

āhā bābu<sup>250</sup> yato bada 2 paṇḍita maribe bada 2  
 dhanī maribe sukhī maribe bābā amī kāgāra  
 yogī na maribe bābā ||





kva. || ahā yogī tumī bhara yo[gī] ācha [l] tumāra topi<sup>251</sup>  
hamāke deba [l] hamāra rājāra ājñāte saṃgrāma jāyite  
cāhe tāra sāja bāja saṃnāha<sup>252</sup> dhāra<sup>253</sup>  
tarabāra<sup>254</sup> samastra āche [l]  
topī na āche [l] hamāke topī deba ||

jo. || ahā bābu yogīra topi kehne māgiro [l] tumāra  
yogya nā haya ||

kva. || ahā yogi yadi nā dibe tā[be] [ā]ra bāni boro ||

jo. || ahā bābu sūno ||

jhara 2 chatra se pūrāna bastra  
taira<sup>255</sup> bibarjita kharagera satta<sup>256</sup> ||  
nandīta bandīta paṇḍīta kāya<sup>257</sup>  
aiśā chatra dire śrī gorakṣa rāya ||  
ahā bābu yogīra topī kehne dibo [l] nā dibo ||

kva. || ahā yogī tumāra jaṭā badā lambā<sup>258</sup> [l] yamāna<sup>259</sup>  
gāṭā<sup>260</sup> āche [l] cora bādhibāra hamāke  
ba-(fol.26a)-da kārya haibe [l]  
ehi jaṭā hamake deba ||

yogī || ahā bābu tumī bhara nā āche [l] kehne yogīra  
jaṭā māgiren<sup>261</sup> ||

kva. || ahā yogi yadi jaṭā nā dibe tābe yāra bāni boro ||

yogī || ahā bābu suno ||

jaṭā tarabāra<sup>262</sup> dara<sup>263</sup> bimndu<sup>264</sup>  
tritaya mahārāsa thira hoyā kaṇḍha ||  
je yogi jānaya jaṭākā bheba<sup>265</sup>  
āpurhu<sup>266</sup> karatā āpurhu deba ||  
ahā bābu yogira yaṭā kehne kādiyā<sup>267</sup> dibe[l] nā dibe ||

kva. || ahā yogī rosa nā karo hamāra bada jaṃjāra  
hero<sup>268</sup> [l] jakhane hame ghara jāyibe  
tābe hamāra beṭā beṭi saba āyasiyā  
hamāke bada duḥkha dibe[l] se bālaka kherāyiyābāra<sup>269</sup>  
nimitta tumāra mudrā hamāke deba ||

yogī || ahā bābu yogī darśana i yeddhīyitā<sup>270</sup> mudrā tumāra  
kārya nā haya ||





kva. || ahā yogi yadi tumāra aśraddhā haira tāra (fol.26b) bāni boro ||

yogī || udadhi mahādadhi upajali saṁkha  
anara<sup>271</sup> debatāra rabaya laṁkha ||  
ādi nātha mola<sup>272</sup> kuṇḍara<sup>273</sup> gadhāu<sup>274</sup>  
gorakhanātha mora kuṇḍara pehnāu<sup>275</sup> ||  
rabi śasi duhu kuṇḍara karaṇe<sup>276</sup>  
khene sītara<sup>277</sup> khene aginina<sup>278</sup> baraṇe ||  
aginira<sup>279</sup> sītala daksīna bāli  
phala tatva kahaya jālandharī<sup>280</sup> ||

ahā bābu kehne yogīra mudrā dibe nā dibe ||

kva. || ahā jogī amī<sup>281</sup> rājāra ājñāte samasta loka dākibāra  
[nimitta] tumāra śṛṅgī hamāke deba ||

yogī || ahā bābā tumī yogīra śṛṅgī khene māgiro tumī  
bhara nā āche ||

kva. || ahā yogi yadi śṛṅgī nā dibe tāra bāni boro ||

yogī || ahā bābā suno ||

śṛṅgīra śabade tribhubaṇa kāpe  
brahmā biṣṇu maheśvara śaṅge ||  
je yogī jānaya<sup>282</sup> śṛṅgīkā bheśa  
tāke parasana śrī gorakṣa deba ||

ahā bābu śṛṅgī emana bastu ā-(fol.27a)-che ||  
kehne dibo[l] nā dibo ||

kva. || ahā yogī tumī bada<sup>283</sup> kṛpana āche[l] je bastu amī  
māgīren<sup>284</sup> se bastu abśya nā diren<sup>285</sup> || amī rājāra  
ājñāte sakala deśa rātri dibaśa phalite<sup>286</sup> cāhe[l] śīta  
nibāraṇa nimitta tumāra kaṇṭhā<sup>287</sup> amāke deba ||

yogī || ahā bābā yogīra bastu kehne māgiro bābā ||

kva. || ahā yogī yadi kaṇṭhā nā dibe tābe kaṇṭhāra bāni boro ||

yogī || ahā bābā suno ||

cirikuṭi<sup>288</sup> kaṇṭhā mora biparita bheśa<sup>289</sup>  
kaṇṭhā liyā<sup>290</sup> mora birāyibo<sup>291</sup> deśa ||  
kaṇṭhā siyābaya birisate<sup>292</sup> baisi  
kaṇṭhā siyo punu sata-guru pucchi ||  
hātakā<sup>293</sup> suyī bātakera<sup>294</sup> dhāgo<sup>295</sup>





sidhi budhi bābu kaṇṭhā liya<sup>296</sup> māgo ॥  
 mana se sūci pabana se dhāgā  
 sidhi budhi bābu nā kaṇṭhālī rāgā ॥  
 kaṇṭhā siyo amī dhāgā rāya  
 kaṇṭhā dire<sup>297</sup> śrī gorakṣa rāya ॥  
 ahā bābu (fol.27b) jogīra jība samāna kaṇṭhā  
 kehne dibo[1] nā dibo ॥

kva. ॥ ahā yogī yadi tumī kaṇṭhā nā dibe patra<sup>298</sup> deba ॥  
 hamāra rājāra ājñāte naga[rā]nta phirite cāhe  
 tābe bada pariśrama haibe se pariśrama nibāraṇa  
 karibāra ehi patra sao jala pāna karibo [1]  
 tumāra patra hamāke deba ॥

yogī ॥ ahā bābu yogīra patra tumāka kārya nā haya ॥

kva. ॥ ahā yogī yadi patra nā dibe patrakā bānī kaho ॥

yogī ॥ ahā bābu suno ॥

nābe 2 dāte phalathi eko gotā<sup>299</sup>  
 mājhe mājhe kātiya kariya dūyi gotā [11]  
 na khaphala<sup>300</sup> sonāra gadhiye<sup>301</sup>  
 na khaphala kumāra gadhiye ॥  
 na khaphala ūpara hāta na bāta  
 dūyi dara<sup>302</sup> nāci yaka<sup>303</sup> brāhama bhāta<sup>304</sup> ॥  
 je yogī jānaya khaphala cāra<sup>305</sup>  
 tāke amarā ekākāra ॥

ahā bābā kehne yogīra patra dibo nā dibo ॥

kva. ॥ ahā yogī (fol.28a) amī rājāra ājñāte sarbāṅga  
 bibhūti lagāyiyā acintaniya bhekha dhariyā para-  
 -rāyyara cāra caritra dekhibāra [nimitta] jāyite  
 cāhe [1] tumāra bibhūti hamāke<sup>306</sup> deba ॥

yogī ॥ ahā bābu tumī rājāra mukhya pātra haiyā kehne  
 bibhūti māgiro ॥

kva. ॥ ahā yogī yadi nā dibe tābe bibhūtakā kabana  
 mahimā āche se boro ॥

yogī ॥ ahā bābā bibhūtakā mahimā suno ॥

bibhūti mātā bi[bhūti] pitā  
 bibhūti sṛṣṭhī thiriti karatā ॥





bibhūti rājā moha upāya  
 bibhūti balate caudiśa dhāya ||  
 je jogi jāne bibhūtakā bheba<sup>307</sup>  
 tāke parasana śrī gorakṣa deba ||

ahā bābā yogīra bibhūti tumāke kārya nā haya bābu ||

kva. || ahā yogī yadi bibhūti na dibe tābe amāra bistara  
 kārya āche tumā[ra] jhori<sup>308</sup> hamāke deba ||

yogī || ahā bābā yogira bastu (fol.28b) jhori se tumāra  
 kārya nā hay ||

kva. || ahā yogi rājāra ājñāte arnna<sup>309</sup> padārtha saṁbala  
 ehi jhori madhye lākhiyā daśa dinera paṁthā  
 jāyite cāhibe [l] tathāpi tumī nā dibe yāra bānī boro ||

yogī || ahā bābu suno ||  
 caumūkha jhori eka mukha thāra<sup>310</sup>  
 brahmāṇḍa phala mole jagata adhāra ||  
 ṣaḥ<sup>311</sup> phara jhori bharīte na pāra  
 tāro kāja n[ā]hi bābu kliṁgāya ||

ahā bābā yogīra jhori tumāke yogya nā haya ||

kva. || ahā yogī tumī bada kathina<sup>312</sup> yogī āche [l] amī kateka  
 batu māgiro tathāpi tumī ekatā bastu nā dibe [l]  
 eṣaṇe tumāra rāthi abaśya amāke deba kuttā  
 māribāra kāja haibe ||

yogī || ahā bābā yogira bastu rāthi kehne māgiro ||

kva. || ahā yogi yadi ehi rāthi<sup>313</sup> nā dibe [l] yāra bānī boro ||

yogī || ahā bābu (fol.29a) abaśya sūno ||  
 rāthi sa rāthi bābu sehogana<sup>314</sup> gāthi<sup>315</sup>  
 sidūrayā parabata upajiro rāthi ||  
 amāra rāthi gāyi nahi māre  
 mānuṣa nahi māre  
 bāte<sup>315a</sup> baise kuṭā khedāyiyā kare  
 phala tatva kahae jālāndhari rāya  
 rāthi kātiyā dire śrī gorakṣa rāya ||

ahā bābā kaliṅgā āna rāthi so amāra rāthi samā[na]  
 nahi [l] amāra rāthi<sup>316</sup> bistara dharma tatva rāthi āche ||  
 abaśya nā dibo ||





*bhāgikholayā* ||

ahā dhūrta yogī tumī badhāta<sup>317</sup> āche [l] tumāra āsana  
mṛga chārā hamāke deba ||

yogī || ahā bātā<sup>318</sup> amāke kehne gāri pāriyā<sup>319</sup> chālā [mā]giro  
tumāra bute<sup>320</sup> chālā dharīte nā pāre ||

yogī || ahā bābu kaligā tu dūṃdurā dekhīte āche [l] bābu amāra  
bacana sūno ||

|| me || pa[ṭa]mañjali || pra ||  
may<sup>321</sup> to na jāniro bābā (fol.29b) e rāja<sup>322</sup>  
dūṃdura āche

tabe kehne e rājya āsibe  
bābā kaligā torā hāthe khadagelo<sup>323</sup> dhāra<sup>324</sup> ||  
pitāro sādhana morā yi nā kāyākhāni je  
bada kasta<sup>325</sup> sādhiāche kāyā || dhru ||  
moke na jāniro bābā dūṃdurā yogī dhali<sup>326</sup> khāya  
bāhudiyā<sup>327</sup> nija deśa yāya ||

|| me bhāsā || ahā bābū ī deśā bhāra nāhi [l] amī na jāniro [l]  
sakala dūṃdurā dekhite āche [l] bhāra nā haya ||

kva. || ahā yogī mano dukha nā karo [l] amī giyā rā[jā]ke  
janāyibo ||

kva. || ahe ma[hā]rājeśvara āpanāra ājñāte yogī parikṣā koriyā  
āsiro || yogī abaśya gunī āche [l] apane gamana karo ||

rājā || guru ādeśa 3 || *yogina chatā hñama dhābalihābayāba* ||

rājā || ahe kaligā kvatabāra yogī bagu<sup>328</sup> mānī mukha āche [l]  
se yogī bistara bādhiyā (fol.30a) bāro<sup>329</sup> ||

kva. || ahe mahārājeśvara je ājñā || *yogīsyāyatahñā me* ||

|| śrī || e ||

rājāro phamāno hairo yogi māribāre  
tāra pātra khaṇḍā niyā māthāro upare ro ||  
nāhi uthe<sup>331</sup> khaṇḍāra-muthi nāhi tute<sup>332</sup> muṇḍe  
brahma gīyāna<sup>333</sup> yogi nāhi rāge tunde ||  
hāthe goḍā<sup>334</sup> bādhe<sup>335</sup> yogī perāyaro<sup>336</sup> sāgare  
sāgara upare yogī lāyala dheyāne ||  
dubiyā<sup>337</sup> na mane<sup>338</sup> yogī brahma geyāne



hāthe goḍa bādhe<sup>335</sup> yogī perāyaro<sup>336</sup> anare ||  
 anara bhitare yogī brahma geyāṇe  
 ābe socā pāyaro rājā brahma geyāṇe ||

ahē bhācbindi yogī māribāra aneka yatna kairo [I] amī  
 mārite nā pāre [I] niścaya siddha yogī āche ||

yogī || ahā bābu hamāra bacana suno ||

|| me || pa[ṭa]mañjalī || pra ||

yogīna māribo yogī nā dhariho  
 je jogī darasana dhārī  
 svarga matya (fol.30b) pāre ro je yoga utapati  
 hena yoga nidite nā pāle ||  
 ādi yogī anādi [yo]gi yoga īśvara mahādebam  
 brahmā yogī biṣṇu yogī yoga tetisa koti debam ||  
 rātri yogī dibā yogī yoga naba koti tārā  
 candra yogī sūryā yogī yoga barisa sahasra dhārā ||

ahā bābu kaliṅgā amī eka mūthi bikṣāri yogī tumī kehne  
 mārite<sup>339</sup> cāhiro bābā [I] tomā[ra] bute<sup>340</sup> amī mārite na  
 pāre || *bhāgīkhorayā* ||

ahā pāpiṣṭha nirgati yogī tumāra eman<sup>341</sup> ahaṃkāra [I]  
 tumāke māribāra sāmārtha amī<sup>342</sup> āche [I] eka cotasa<sup>343</sup>  
 oṃ namḥ śibāya karo ||

*khaṇḍa hmoyābayāṃ* || yo ||

[yo.] || ahā bhāgīkhora amāke māribāra emana ahaṃkāra [I]  
 tumāra bāpera śakti nahi [I] ekhane yogīra prabhāba  
 dekho [II] yematta hamāke māribāra khaṇḍā uthiro<sup>344</sup>  
 tematta staṃbhana haiyā thāko ||

*bibhūtina cchodvā* || *bhāgikho* (fol.31a) *ra hārakhoyā* ||

kva. || ahā yogīśvara ehi bada ahaṃkāri pāpiṣṭha āche [I] tumī  
 kṣamā kariyā staṃbhana chaḍāyiyā deba adeśa ||

yo. || ahā bābu kaliṅgā dekho 2 amī darśana-dhārī yogī [I]  
 [amāke] mārite cāhiro || ahā bhāgīkhora bābu ematta  
 ahaṃkāra nā karo ethā āsva || ahā bābu kaliṅgā eka  
 bacana suno ||





॥ me ॥ śrī ॥ e ॥

bola giyā rājā he yogi nahi mare  
kaudārī<sup>344a</sup> bhikṣārī yogī mārīte na mare ॥

ahā bābu amī kāṅgāra kaudārī bhikṣārī yogī  
kabana aparādhate mārīte cāhiro ॥ ī deśa bhāra nā  
haya [l] amī jāyaba ॥

kva. ॥ ahā yogi duḥkha nā karo rājā bhatibāra<sup>345</sup> āgamana karo ॥

yo. ॥ ahā bābu ī deśa bhāra nā haya amī bhikṣārī yogi  
amāra rājāra sanaha kārja nāhi bā-(fol.31b)-bu  
amī nāsibo ॥

kva. ॥ ahā mahārājeśvara yogi aneka upāyate mārīte cāhiro  
sarbathā mārīte amī na pāre ॥

khetu ॥ ahe mahārājeśvara apane giyā bharake<sup>346</sup> bicāra karo ॥  
abśya siddha yogī āche ॥

rājā ॥ guru ādeśa ॥ yo ॥ dharmojaya ॥

rā. ॥ ahe yogī ādeśakā kabana upade[śa]  
jñānakā kabana bicāra  
gurukā kabana karaṇī  
siddhakā kabana dvār<sup>347</sup> ॥

yo. ॥ āhā bābu suno ॥  
ādeśakā guru upadeśa  
jñānkā tatva bicāra  
gurukā akṣaya karaṇī  
siddhakā mokṣa dvāra ॥

[rā. ॥] ahe yogī suno ॥  
cakṣu mudiya mudiya dhariya dhyān<sup>348</sup>  
guru mana ehi geri dahadise  
nāba khāni āche kurbāra khāni nahi  
pāra saṁtaribe kaise ॥

[yo. ॥] āhā bābu suno ॥  
cakṣu mudiya mudiya dhariya dhyāna  
rāura manato geri dhadise (fol.32a)  
nāba khāni āche kurbāra khāni āche  
pāra saṁtaribo amī





yo. || ahā bābu tumāke eka jijñāsā karibo tār<sup>349</sup> sūno ||

kāhāra uhāra dekhi kāhāra bailāśa<sup>350</sup>  
 kāhāra gṛha dekhi subarṇḍa<sup>351</sup> kalaśa ||  
 kabana se rājā kabana gopīcanda  
 kabana se pātibo chanda bichanda ||  
 kabana se tejibe ghara gṛha bāsa  
 kabana se āsibe yogendra pāsa ||

[rā. ||] ahā yogī suno ||

hamāra uhāra dekhi hamāra bailāśa  
 amāra gṛha dekhi subrṇḍa<sup>351a</sup> karaśa<sup>352</sup> ||  
 amī se rājā amī gopīcandra  
 amī se pātibo chandra<sup>353</sup> bichandra ||  
 amī se tejibo ghara gṛha bāsa  
 amī se asībo yogendra pāsa ||

[yo. ||] ahā bābā gopīcandra suno ||

acha ucha anadhana aneka gāyi  
 ki kārāṇa tohe yogī hoyabo gobindāyi ||

[rā. ||] ahe yogī suno || (fol.32b)

acha ucha anadhana aneka gāyi  
 mātā upadeśa jogī hobo gobindāyi ||

[yo. ||] ahā bābu suno ||

samudrero bārāgoti<sup>353a</sup> kehne gaṇāyibo  
 suchi mucī kehne dibo pāba  
 māthā mudiyā kuṇḍala kehne pahiribe  
 kehne tejibe bāpa māy ||

[rā. ||] ahā yogī suno ||

samudrero bārāgoti amī gaṇāyabo  
 suci mucī amī dibo pāba  
 māthā to mudiyā kuṇḍala amī pehnāyabo ||  
 amī se tejibo bāpa māy

[yo. ||] ahā bābā suno ||

tejite na pāribe naba lakṣa baṅga  
 tejite na pāribe kanaka chatra daṇḍa  
 tejite na pāribe parimala kātha  
 tejite na pāribe hasti ghorā thāra  
 tejite na pāribe kapūra tāmbura  
 tejite na pāribe udanā mahādeyī





yata saba tejiyā raibo deśāutarī ||  
badanti jāranda- (fol.33a) -rī sūno baṃgeśvara ||

[rā. ||] ahā yogī suno ||

tejite<sup>354</sup> pāribo naba rakṣa baṃga  
tejite<sup>354</sup> pāribo kanaka chatra daṇḍa  
tejite<sup>354</sup> pāribo parimala kāt  
tejite<sup>354</sup> pāribo hasti ghorā thāt  
tejite pāribo kapura tāmbura  
tejite pāribo udanā mahādeyi  
eta saba tejiyā jāyaba deśāntara  
badanti baṃgeśvara suno jārandhara ||

[yo. ||] ahā bābā ṣaneka biśrāma kariyā thākibo ||

rā. || ahe yogī sarbathā ||

jo. || ahā bābā ethā tripāśā kheribo āeso ||

rā. || ahā yogī abaśya tripāśā kheribo [!] tumāla kī  
bastu rākhibe [!] paṃnā lākho ||

jo. || ahā bābā ethā amī bhikṣārī yogī drabyera saṃpatti  
amāra nā āche || yadi panna dite cāhe tripāśāte  
tumī jitibe tābe tumāra cākara haiyā sarbadā amī  
tumāra (fol.33b) ghara madhye thākibo [!] yadi  
tripāśāte amī jitibe hamāra cākara haiyā jhori  
patra laiya tumī yogī haiyā hamāra saṃge āyaso bābā ||

rā. || ahe yogī satya ||

jo. || ahā bābā i kathāra upara tribācā satya kariyā  
bācā deba ||

rā. || ahe yogī saṃkā nā karo amī tribācāte satya karibo  
brahmā bāca biṣṇu bāca rudra bāca tribācāte satya  
satya ||

jo. || ahā bābu ṣane tripāśā kheribo<sup>355</sup> āyasva ||

|| me || mallāla || jati ||

prathama dāba padiyā gero sāthā  
guṇa gyāna kichu na jāne  
mithyā mudābaya māthā ||  
dosari dāba<sup>356</sup> padiyā<sup>357</sup> gero bidu



padhiyā guniyaā uphali cuphali mero bhadu ||  
 tesari dāba paḍiyā gero biti  
 aṁdharāke<sup>358</sup> darapana murūkhake puthi ||  
 cautha dāba paḍiyā gero daśa  
 rāja yogī pāsā khere bādhaya mahārasa || (fol.34a)  
 pāsā kṣari<sup>359</sup> śrī gorakṣa rāya  
 paḍi gero pāsā rahi gero dāba ||

jo. || ahā bābā eṣane tripāsāte amī jitiro tumī  
 tribācā satya lākhiyā hamāra jhori patra  
 dhariyā amāra saṁge deśāntara jāyabe caro ||

rā. || ahe yogī sarbathā || *rājā yogī baṁdabara* ||  
*kona bhāsā mamāra* ||  
 ahe khetupātra kaligā kotabāra rājā yogī saṁge  
 kathā bijai hairō || tāra udesana jābo caro ||

|| me || śrī || e ||

duya tanu eka jiba se piyā nithura hiyā  
 eki ekahi nagara paradeśiyā ||  
 ke jāne kabana kahu rūsi rahara pahu  
 āju bireta mora rasiyā ||  
 suna daha diśa khepa bana nisi  
 āna dina śrabana bihusiyā ||

*kona bhāsā hñathuthem* ||

|| lu 2 ||

*rājā yogī baba badala* || *koṇa bhāsā* ||

[yo.] || ahā bābu tumī amāla jho-(fol.34b)-ri patra dhariyā celā  
 haiyā āsilo deśāntara jāyabo<sup>360</sup> caro ||

yogī. || ahā bhāyibidi ekhane rājāra maner byabasthā deṣibo<sup>361</sup> ||  
 ahā bābā hamāla bacana suno ||

|| me || bibhāsā || gaṇḍala ||

prathama dukhero bābā sūna meri kathā  
 gāyi<sup>362</sup> yābharana<sup>363</sup> bābā sariyā<sup>364</sup> se kathā<sup>365</sup> ||  
 kaṁthāro<sup>366</sup> kṣu bāpu cārāricāri khāya  
 rātri hailo<sup>367</sup> duya cakṣu nidrā nāhi āya ||  
 rajani prabhāta hailo rabiro kiraṇe





hāthe rāthi kādhe jhori yogāyabo gamane ||  
 prabhāta samaya hailo phire ghare 2  
 keu bhikṣā diyā bābā keu parihare ||  
 hāthero bātero ṣaṣṭa<sup>368</sup> ānilo kudhāyā<sup>369</sup>  
 tā raiyā<sup>370</sup> thāko bābā maṇḍaparī<sup>371</sup> chāyā ||  
 aṃbata<sup>372</sup> bhātero bābā nahi mira<sup>373</sup> non<sup>373a</sup>  
 tā khāyiyā thāke bābā maṇḍapero kon<sup>374</sup> ||  
 sariyā<sup>375</sup> suguthi<sup>376</sup> bābā khāyite bada  
 sū-(fol.35a)-kha pabanero saryyā<sup>377</sup>  
 bābā suyite bada dukha ||  
 udanā padumā bābā teja patiāse<sup>378</sup>  
 jālandhari pranne<sup>379</sup> dekhiro kailāse ||

ahā bābā gopīcandra yogī haibe baba duṣa pāyabe ||  
 bābā tumī naba lakṣa baṃga deśera rājā bada sukhi  
 āche itā<sup>380</sup> rāyye bhoga chādiyā tumī jogi haiyā  
 kabana kāja tumī jogī nā hou bābā nā hou ||

rājā. || ahe yogī mātāra upadeśate āpanāra kṛpāte yogī haite  
 cāhiro ||

yo. || ahā bābu abaśya yogī haite cāiro bābā ||

rājā. || ahe guruji abaśya yogī haibe ||

yo. || ahā babu suno ||

|| me || mallāla || gaṇḍala ||

acinti<sup>381</sup> cintiro<sup>382</sup> bābā cintā parihare  
 cintā kairo pājalero<sup>383</sup> sugā<sup>384</sup>  
 pājala bhāgiyā sugā udiyā<sup>385</sup> parāyā je  
 paricaya rāge acam (fol.35b) bhubā ||  
 kariyāro<sup>386</sup> rājā haira dhanero kaṃgāra  
 pariḥā<sup>387</sup> pāyiro bada dukhaṃ  
 sakal<sup>388</sup> nagala dhādhyā gāyi ruti khāya  
 jati sati ana nahi sūkhaṃ ||  
 nadi<sup>389</sup> tīre biriṣā nārī kule purūṣā  
 tāro nahi jībanero āsā  
 manamaya uthiribe<sup>390</sup> jayāro khasibe  
 abaśya hoyabo piṇḍa bināsā ||





badhabā<sup>391</sup> brāhmaṇi haiyā mācchā bhāta śāyibe<sup>392</sup>  
 bhāyike bahini dibe aṃge  
 bada 2 muni jana mithyā bāta bore  
 pātāra bahibo jhala<sup>393</sup> gaṃgā ||  
 kata na kahibo paṃṇḍita kata na suṇibā je  
 kata na kahibo sataka sāraṃ  
 bāgha harini bābā eka bana baisiyā  
 kata kāra<sup>394</sup> haibe bharābharam ||  
 āga<sup>395</sup> nāba dubiro pācchā nāba bhāsiro  
 madhya nāba uthi gero dhūrā  
 sarisā<sup>396</sup> to [bhijāyite pāni na] pāyaro<sup>397</sup>  
 kemane dubiro deureru cuḍā ||  
 bāghiyā<sup>398</sup> dudha go(fol.36a)ti pāpini āute je  
 birāya goti āche pratiāse  
 sakala<sup>399</sup> dudha goti rākadi<sup>400</sup> śesibe je  
 hāḍi goti rāgiro tarāse ||

yo. || ahā bābā hamāra bacana suno ||

paścima deśa bābā parbatamārā  
 golakṣa thākiyā<sup>401</sup> deśa ati bada bhālā ||  
 sṛṣṭi kāti sṛṣṭi kailā sāra  
 gayā goḍābali giri maṃḍāra  
 paścima ediyā suno dakṣiṇa bāratā  
 jale mānika tāhā thale mukutā ||  
 gāyi nahi siṃha sāpe nahi bisa  
 nikuñja bana bābu āura nona pāni  
 dakṣiṇa ediyā suno puruba kahini ||  
 puruba deśe bābu jalādhībadhi  
 o bhitarā rāḍa bābu o bhitarā bāghi  
 bāghira deśa bābu bhinne se rājā  
 bāghira deśe bābu bhinne se prajā ||  
 gāyi raiyā cāsaṃnti bhāuji laiyyā basamti  
 āsa<sup>402</sup> ama<sup>403</sup> (fol.36b) dhāna kutiyā je khāyathi  
 tiri cāha<sup>404</sup> bābu cāphalaṃga jāsi  
 cāphalaṃga tailaṃga kāmāru khāto  
 udaya sirihata<sup>405</sup> kāmāru kāmātā ||  
 puruba ediyā suna utara bā[ra]tā  
 utara deśe bābu ati badi dura  
 eka<sup>406</sup> raubā kaubā thuthi raṃgatāpura





basaha<sup>407</sup> cadhiyā gusāya āyabe dhire 2  
 basaha cadhiyā<sup>408</sup> gusāya māge bāro tare<sup>409</sup>  
 koca kocini dekhi bhoripari jāthi  
 āju maya karibo kocini sāthi  
 arddha dhyāna urddha samarana pārbati  
 bāma hāthe<sup>410</sup> khaphala<sup>411</sup> dakṣina hāthe karti  
 catuki<sup>412</sup> dhariyā śiba kocini pāyibe  
 buketo bhala<sup>413</sup> diyā nāka chopā kailā  
 nāka chopā kariyā manero hāsa  
 īsvara pārabati kaila<sup>414</sup> iro kabirāsa<sup>414a</sup> ॥

ahā bābu āla bāra bhubanera kathā ami samkṣepa kariyā  
 dibo suno ॥ sātha pātāla sātha svarga suno ॥ āge caturdaśa  
 bhubanakā ādhāra je kurmarūpī (fol.37a) nārāyaṇa kurma  
 maṇḍalākāra upare talama nāma maṇḍala tatra āyāsībhūmī  
 talam nāma maṇḍalākāra upare bitalam nāma maṇḍala tatra  
 phātikībhūmī bitalam nāma maṇḍalākāra upare sūtalām nāma  
 maṇḍala tatra raityābhūmī sutalam nāma maṇḍalākāra  
 upare nitalām nāma maṇḍala tatra taṁmayībhūmī nitalām  
 nāma maṇḍalākāra upare rasātalām nāma maṇḍala tatra  
 ratnaśarkarā-citrabhūmī ete sapta pātāla ॥ sapta pātāla  
 maṇḍalākāra upare bhūrloka mṛttikābhūmī mṛtyu maṇḍala  
 pañca koti naba lakṣa yojana āyāma byāyāma bistāra sapta  
 dvīpa sapta samudra samantārnepā beṣṭhita hailo ॥ jamba  
 dvīpa pukṣa dvīpa śālmālī dvīpa kuśa dvīpa kroñca dvīpa  
 śāka dvīpa paskara dvīpa tathā samudra kṣālodada induda  
 madiroda ghṛtoda dadhuda dabhoda kṣīroda ityādi pari-  
 beṣṭhitā jambu dvīpa dviguṇḍa dipa guṇa krama āra  
 dvī(fol.37b) pa bistāra ॥ bhūrloka maṇḍalākāra upare bhubo-  
 loka maṇḍala bhuboloka maṇḍalākāra upare svaloka  
 maṇḍala sahaloka maṇḍalākāra upare janaloka maṇḍala  
 janaloka maṇḍalākāra upare tapaloka maṇḍala tapaloka  
 maṇḍalākāra upare satyaloka maṇḍala satyaloka maṇḍalākāra  
 upare niraṁjana nirākāra ādinātha śrī mahādeba ॥

ityādi caturdaśa bhubana je yogī yoga tatva  
 jāne se saba āpanāra piṇḍa madhye jānibe bābā ॥

[rā.] ॥ ahe guru yogī hamāra bacana sūno ॥

kabana se medini kabana<sup>415</sup> ākāśa  
 kabane se merū mandira<sup>416</sup> kabirāsa ॥





kabane se bāyu baruna dui bahe  
kabana se cāda sūruja ghara tabe ||

yo. || pāya tara<sup>417</sup> medini mathā ākāśa  
pīthihi meru mandira<sup>418</sup> kabirāsa ||  
nākahi bāyū baruna dui bahe  
cakṣu cāda suruja ghara tabe || (fol.38a)

rājā. || ahe yogī suno ||

kabane se yogī yoga jagāya  
kabane se bhogī khāya ||  
kabane se tapātapa kariye  
kaba[ne] se nitya sahnāsa<sup>419</sup> ||

yogī. || gorokṣa yogī yāga jagāya  
rājā bhogī khāya ||  
suruja tapātapa kariye  
macchindra nitya sahnāsa ||

rājā. || ahe yogī hamāra citta sthīra nāche[l] eka bacana suno ||

|| me || śrī || pra ||

na jāno guru 2 chi piṇḍa kahā paribe  
deura bihuni mānuṣa parebā<sup>420</sup>  
bāsa kabana ghara nībe ||  
dharatī<sup>421</sup> khorī<sup>422</sup> 2 bhitī uthābe  
loka bole ghara merā  
bada<sup>423</sup> 2 loka chi yorā bhije  
jatana na rāgaya berā ||  
īte<sup>424</sup> māti<sup>425</sup> deura sijire  
tāhi deura rāge ghune  
jabe<sup>425a</sup> sace uraṣa sana cāhe  
tābe deho gurū cūne ||

ahe yogī hamāla kabana abasthā haibe hamāke  
udhāra karo ||

yogi. || ahā bābu trāsa nā karo[l] samasta māyā ediyā  
sābadhāna haiyā hamāra bacana (fol.38b) suno ||





|| me ||

ehi e deura mahā biyāgero palebā<sup>426</sup>  
 ehi ya deula mahā bāsā  
 karama phāse bajhābara<sup>427</sup> parebā  
 deura mane mane hāse ||  
 bija binu amkula pheda binu tarubara  
 binu phale se phala phaliyā  
 bājhaka kokhi<sup>428</sup> puruṣa abatara  
 binu pābe tarubala cadhiyā ||  
 aśva binu pākhara<sup>429</sup> gaja binu guḍiyā  
 binu jujhe raciya askane<sup>430</sup>  
 i padamāṣara je jogi jāne  
 se yogī brahma geyāne ||  
 muyire<sup>431</sup> mānukha syāra khāya  
 kare jori sūniro maya kāne  
 kathiyāro<sup>432</sup> bābu dudha soṣire  
 ādinātha heno bhāne ||

ahā bābu āra bacana suno ||

yogī. ||

|| śaurī || gaṇḍala ||

durjjaya rābana baise sāgarero pāre  
 subarṇḍero chiro jāro eka ghare dubāre ||  
 subarṇḍero khāta pāta subarṇḍero purī  
 satī patibratā jāro rāni manodhari<sup>433</sup> ||  
 subarṇḍero hāta bāta subarṇḍero bāsa (fol.39a)  
 subarṇḍero cira jāro bahaya ākāśa ||  
 kuṃbhakarna bhāyi jāro indrajita puta  
 heno rājā muyero bābā suna atabhūta<sup>434</sup> ||  
 kiskimḍhyā nagara baise bari<sup>435</sup> mahārājā  
 sarba loka hita mita pāranti<sup>436</sup> parājā<sup>437</sup> ||  
 prajāro pāraṇa kaire<sup>438</sup> nahi raiyā<sup>439</sup> kare<sup>440</sup>  
 bāraha bacchala jāro kharagi dubāre ||  
 duyī bhāyi raṇa judhi kairo tiriō kārāṇe  
 rāmacandra bāne bārī tejiro parāṇe ||  
 candraketu nāma rājā chi baṃge chiro  
 rāyye khāni āche bābā rājā kathā gero ||  
 jadi bā sikhibe bābā brahma geyāne  
 hasti ghorā payodhara brāhmaṇa karu dāne ||



amāra bacana bābā moke paridharo je  
 rāyye bhoga tiri<sup>441</sup> karā sabai<sup>442</sup> parihare ||  
 sataguru<sup>443</sup> parasane amara haibe kāyā  
 ādinātha parasane jālandhari gāyā ||

ahe rājeśvara jadi tumi (fol.39b) yogi haite  
 cāhibe tābe saṁsāra māyā chādiyā thāko ||  
 rānī baba ||

|| śrī || e ||

duya tanu eka jiba ||

kona bhāsā hñuthuthem || rājā nayarāka ||

ahe mahārājeśvara kī nimitte ethā thākiro ||  
 amāra bacana abadhāna ho ||

|| me ||

|| paṭamañjali || jati ||  
 kā rāgī<sup>444</sup> yogi lo kā rāgi toli<sup>445</sup> lo  
 rāgara<sup>446</sup> piti<sup>447</sup> kā [rāgi] bhāgu<sup>448</sup> re  
 e badhu bhāra<sup>449</sup> bhorosā kailo tora  
 tomāra piriti rāgi tejiro maya bāpa  
 tejilo maya rākha<sup>450</sup> loka re  
 aṁbara<sup>451</sup> dāre<sup>452</sup> kokira<sup>453</sup> kuhnuke<sup>454</sup>  
 dāre<sup>455</sup> bora<sup>456</sup> bore sugabā re ||

ahe mahārājeśvara rāyye-bhāra samasta carcā ediyā  
 kehne yogila saṁge thākilo ||

rājā. || ahe udanā padumā sūno ||

|| me ||

|| kahnara || dharam na jati ||

pathiyā<sup>457</sup> cahiro<sup>458</sup> mahādebī āgama pūrāṇa beda  
 mati-garbha mudhā loka ture (fol.40a)  
 eki mahādebī  
 i janma chādiyā mahādebī āro janma nohi<sup>459</sup> je  
 āro nāhi mānabira merā<sup>460</sup> ||  
 na kala jatana mahādebī udanā sundarī  
 horo dekho guru jālandharī ||





ahē udanā padumā ethā byārtha kariyā ami na thākiren  
nāna sāstra purāṇa padhiyā thākiro  
tumi ethā āyasva ॥

rānī. ॥ ahē mahārājeśvara je ājñā ॥

yogī. ॥ ahā bābu ethā āyasva ahā bābu tumī māyā chādite nā  
pāro ekatā bāni suno ॥

anna binu joga na suguta<sup>461</sup>  
anna binu moṣa<sup>462</sup> na muguta<sup>463</sup> ॥  
anna binu na kathaya gyān[am]  
anna binu na tetisā koti debaṃ ॥

ahā bābā hamāra bistala kṣudhā hairo hamāke  
khānā deo ॥

rājā. ॥ ahē guru jālāndhari tumī kī kī bastu bhojana karibe  
se hamāke kaho ॥

jogī. ॥ ahā bābu gopīcandra hamā-(fol.40b)-la bacana suno ॥

॥ me ॥

॥ pa[ṭa]mañjarī ॥ pra ॥

bābā gobindā sayāra<sup>464</sup> [khāyibo]<sup>465</sup> amī  
keśaro<sup>466</sup> aśrate parbata rukāyara  
hena tatva nidite nā pāre ॥  
mācchi khāyiro<sup>467</sup> mācchini khāyiro khāyiro  
bābiro<sup>468</sup> borā<sup>469</sup>  
pāniro madhya tīni bibarjita śaṃkha<sup>470</sup>  
doga bheḍā<sup>470a</sup> ॥  
hāthi khāyiro hāthini khāyiro khāyiro  
utini<sup>471</sup> ghoḍā  
caupada madhya tīni bibarjita khāta<sup>472</sup>  
simhāsana pīdhā<sup>473</sup> ॥  
pākhi khāyiro pākhini khāyiro khāyiro  
saguṇi grdhinī  
udanta<sup>474</sup> madhye tīnī bibarjita kādasiyā<sup>475</sup>  
yāni biyāni<sup>475a</sup> ॥

ahā bābu je je bastu tumī dibe se se bastu saba khāyibe ॥





rā. || ahe khetu kalimṅā ehi jogī jārāndharike samasta khānā  
paripurnā keriyā<sup>476</sup> jogī-cakra deba ||

[khe.] ahe mahārājeśvara je ājñā ||

rā. || ahe yogī tumī yogī-cakra karo amī antapura  
jāye-(fol.41a)-bo ||

jo. || ahā bābu tumī jāyite cāhiro ethā āyasva  
ekatā bānī suno ||

satya dharati satya ākāśa  
satya meru maṇḍala kabirāsa ||  
satya pāni pabana dui bahe  
satya cānda suruja dui tare ||

ahā bābā tumī āpana satya prati pāla dhariyā  
jakhane amāra sṃgī bāje takhane tumī turamṭa  
haiyā āyasva bābu ||

rā. || ahe yogīśvara sarbathā || ahe yogī amī jāyabo ||

yo. || ahā bābu jāba ||

rājā rāni badva || || me ||

|| kauśika || e ||

|| arakite<sup>477</sup> hama heri ||

kṛvāna bhāṣā || ahe udanā padumā antahpura  
jāyabo caro ||

kalimṅā. || mahārājā gopicandera ājñāte kasāyi āyasva re āyasva  
kasāyi baba dabala || kona bhāṣā mumāra ||

ahe kvaṭbāra kalimṅājī mahārājāra kī hukuma hairo ||

kṛvā. || ahā kasāyi jogī-cakra dibāra samasta (fol.41b) sāmagrī  
sāja karibāra baṃga deśī prajā saba dākite jāba ||

ka. || ahā baṃga deśī prajā mahārājāra ājñāte yogī-cakra  
dibāra ātā<sup>478</sup> dadhi dudha ghr̥ta khāda śāka pāta kelā  
bada bada mācchā mada māsu nānā prakāra āpana  
āpana jātikā bṛtti yogya sāmagrī āniyā āyasva re  
āyasva[I] ye na āsibe tāra bṛtti chedana kariyā  
khedāyibo[I] turamṭa āyasva re āyasva ||





ka. || ahe kalimṅāji baṃga deśa madhye sarbatra dākiyā  
āyasiro ||

kvata. || ahe kasāyi ehi majura niyā jāba ||

kasā. || ahe kalimṅāji je ājñā ||  
dabara || koṇa bhāsā ||

ahā bhāyi rājāra kāja kariyā āsiro [1] ekhane āpane derā  
jāyabo caro || thāru baba ||

|| me || e ||

dhāna jhātiyā jhāti ||

kona bhāsā || ahe bhāyi mahārājāra ājñāte jogī-(fol.42a)  
-cakra dibāra saba sāmagrī bhaṃḍāra āniro [1] sarbathā  
jāyabo caro || ahe thākura ehi saba sāmagrī leba ||

ahā thārubā ethā lokho<sup>479</sup> ehi majura<sup>480</sup> reba ||

thāru baṃdabala || kona bhāsā || ahe bhāyi rājāra ājñāte  
jogī-cakrera saba sāmagrī diyā āsiro [1] nija gṛha  
jāyabo caro ||

khetu. || ahe guru jālandhari rājāra ājñāte tumī yogī-cakra karo  
ehi saba sāmagrī leba ||

jo. || ahā bābu bhara 2 || ahā purba dakṣina pacchima yogī  
saba yogī āyasva le āyasva || siṃghāpuya ||  
sahma yogī baba ||

|| syāma rāga ||

kārā<sup>481</sup> rāgī goḍarī ||

ahā dakṣiṇa pacchima yogī jālandharī yogī śiṃgī  
bajāyiyā amāke dākiro turamta jāyabo caro ||

ahā jālandharī yogī ādesā de || ahā purba yogī 3  
e-(fol.42b)-thā thāko āyasva || bhaṃḍārī yogīpani  
sakalam baba dabala || nāgā yogīpani baba ||

|| sārṃgā || pra ||

binā nāde ghaṃghana<sup>482</sup> gāba sabada  
anāhata bore re abadhuta ||



pāti tori 2 deula puje  
deura deba na hoyi re abadhūta ||

suddha mana saṃga tāla milābe ya  
sūta sahaje ghara mere re abadhūta ||

cāda suruja duhu raukā<sup>483</sup> kare  
mana pabana duyī daṇḍī<sup>484</sup> re abadhūta ||

gagaṇa maṇḍila<sup>485</sup> mahāle<sup>486</sup> hanira mālā<sup>486</sup>  
chi bidhi bhr̥ṣṇā<sup>487</sup> khaṇḍire re abadhūta ||

*kona bhāsā* || ahā dātā amī yathā jāraṇḍharī jogī-cakra  
pujā kairo tathā jāyabo || ahā jālāṇḍharī yogī ādeśā de ||

jo. || ahā abadhūta yogī ethā āyasva || *nirbbānī yogī baba* ||

|| guñjali || pra ||

nirbbānī cari gero gururo bacane  
rājā diro tathā karibo [bho] jane ||

ahā bābā amī nirbbānī yogī āche (fol. 43a) gopicandra  
rājāra yogicakra āche tathā jāyabo ||  
ahā yogī jālāṇḍhari ādeśā de ||

jā. || ahā nirbbānī yogī ethā thāko āyasva || ahā kvatabāra  
yogī saba yogī thāba 2 baiśāba || ahā bhaṇḍārī yogī  
tumī puṣpa candāna siṃdura āno [I] amī ghata sthāpana  
karibo ||

oṃ namo guru gorakṣanātha || agni bāṇa sapta  
oṃ statraha<sup>488</sup> rakṣa athāyisa<sup>489</sup> sahasra satya yuga pabana  
bāṇa satya yuga madhye ācārya śrī īśvara ādinātha  
pātra tini maccha kurma bārāhā āpane hāthe battīśa<sup>490</sup>  
hātha puruṣa saba serakā hāra ekayisa<sup>491</sup> hātha kaḍga  
bārā hātha churi ardhāṅga ādyā śakti debī ||

kṣīra br̥kṣa gaja karāsana sūnyekā ghaṭṭa svanek pātra  
svanekā āsana baiśana siṃhāsana ||

svanekā daṇḍa mudrā jogotī kacchotī phāhūrī meṣārī  
nāda (fol. 43b) beda damaru chatra patra puṣpa dhūpa  
dipa naibedyā tāmbula soṣante poṣante bhārantī akāśa  
satya yuga madhye ghata sthāpante śrī īśvara ādinātha  
namo ādeśā ||





om bāraha rakṣa chayānabai<sup>492</sup> sahasra tretā yuga madhye  
 ācārya śrī macchindranātha pātra tīni narasiṃha  
 bāmana paraśurāma āpane hāthya soraha hātha puruṣa  
 bāra hātha ṣaḍga<sup>493</sup> ātha hātha churi arddhāṅge maṅgalā  
 debī paṭa brkṣa siṃha karāsana rūpekā ghaṭṭa  
 rupekā pātra rūpekā āsana baiśana siṃhāsana rūpekā  
 daṇḍa mudrā jogotī kacchoti phābarī meṣarī nāda beda  
 damarū chatra patra pūṣpa dhūpa dipa naibedyā tām̐bura  
 soṣante poṣante bhārantī ākāśa tretā yuga madhye  
 sthāpante prabhū śrī macchindranātha om namo ādeśa ||

om āthara<sup>494</sup> rakṣa cauśathā<sup>495</sup> sahasra dvāpara juga para  
 bāne dvāpara juga [ma]dhye ācārya śrī cauraṅgīnātha  
 pātra dūyi rāma kṛṣṇa āpane hāthe ātha hātha puruṣa  
 pāca hātha khaḍga tīni<sup>496</sup> hātha churī arddhāṅga  
 tāra tripurā dūyi (fol.44a) debī ābikā brkṣā  
 sura karāsana tām̐bekā ghaṭṭa tām̐bekā pātra  
 tām̐bekāsana baiśana siṃhāsana tām̐bekā daṇḍa mudrā  
 jogotī kacchoti phārabi meṣarī nāda beda damaru  
 chatra patra pūṣpa dhūpa dipa naibedyā tām̐bula  
 soṣante bhāranti ākāśa dvāpara yuga madhye ghaṭṭa  
 sthāpam̐nte śrīcauraṅgīnātha om namo ādeśa ||

om bāraha lakṣa bantī<sup>497</sup> sahasra kali yuga  
 para bāna kali kuga madhye ācārya śrī guru  
 gorakṣanātha pātra dūyi bauddha kalaṅkī āpane  
 hāthe cāri hātha puruṣa sattāyīśa aṅguli khaḍga  
 sattāyīśa aṅguli churi arddhāṅge bimalā debī  
 kalpa brkṣa mṛga karāsana lohekā ghaṭṭa lohekā  
 pātra lohekā āsana baiśana siṃhāsana lohekā daṇḍa  
 mudrā jogotī kacchoti phārabi meṣari nāda beda  
 damaru chatra patra dhūpa dipa pūṣpa tām̐bula naibedyā  
 tām̐bula soṣam̐nte bhāranti ākāśa kali yuga madhye  
 ghaṭṭa piṇḍa sthāpante śrī guru gorakṣanātha caraṇa  
 pādukāṃ namostute || om namo (fol.44b) ādeśa ||

cāri yugara kathā etā eka aṣṭa bhairabanātha  
 sampulaṇaṃ śubhamastu kalyāṇaṃ om namo ādeśa ||  
 sakale yogipinisyam̐dhyā satya pharo ||

jo. || ahā bham̐dāri yogī ghaṭṭa sthāpana sampuṇa hairō  
 ekhane bāṭi 2 kariyā saba jogī-cakra deba || ahā dātā





khetupātra kaliṅgāji rājā gopicandrera cakra khāyiyā  
hamāra bada saṃtokha<sup>499</sup> hairo amāla āśīrbādate  
je bastu manera icchā hairo setā rājāra siddha hoba ||

khetu. ahe yogī jālāndharī amī jāyabo ādeśa ||

jā. || ahā bābā jāba || dharmmojaya ||

*khetu-kvatabārabaṃ || dābala || kona bhāsā ||*

ahe kaliṅgā kvatabāra jogīke cakra diyā āyasiro  
se br̥ttāṇṭa rājāra agre kahite jāyabo caro ||

jā. || ahā purbba dakṣiṇa paccima saba yogī tumī āpana 2  
āsana jāba [l]amī apana āsana jāyabo || ādeśa de ||

*kona bhāsā ||*

jā. || ahā bhāyibr̥ndi ekhane amī śṛṅgī bajāyi-(fol.45a)-yā  
gopicandra dākite jāyabo || *dābala* ||

pū. || ahā dakṣiṇa yogī pacchima yogī saba yogī-cakra khāyiyā  
tumāra hamāra bada ā[na]nda hairo [l] āpana 2  
āsana jāyabo caro ||

|| me || dhanāśrī ||

majhu mana bhāba re  
khāna jalāla diyā ||

*kvaṇa bhāsā || hñiuthuthem juro ||*

|| lu 3 ||

*rājā-rānīpani baba ||*

|| kauśika || e ||

arakita hama ||

*kona bhāsā huthuthem || rājāyā ||*

ahe priya udanā paduma hamāra bacana suno ||

|| me || mālābā || e ||

sarasija ānana<sup>500</sup> badhūra<sup>501</sup> ādhara tor[a]  
bacana amiyā samtura ||  
bihusi hāsīte deho madhudān





jaubana ghana tora bayasini thora  
hema agaśṛga kuca bhera ॥  
tora jība mora eka nahi accha dora ॥

ahe suṃdari udanā padumā tumāra rūpa jaubana  
sineha dekhiyā amāra mana bikara haira [l] amāra  
mana paribodha karo ॥

[u-pa.] ahe mahārājeśvara amāra bacana abadhāna karo ॥

॥ kedāra ॥ pra ॥

binu dose mo rahi bimāri<sup>502</sup>  
kahu kata geri abhisārī ॥  
tohe (fol.45b) morā<sup>503</sup> nahi jāuka<sup>503a</sup> jare  
bamana<sup>504</sup> pibaya punu rājare ॥

ahe prāṇanātha tuhe chara budhi bacanate amāke bodha  
kayiro [l] emartta<sup>505</sup> kuṭila hṛdaya nā karo ॥

rājā. ॥ ahe priya udanā padumā tuhe duyitā rāni amāra prāṇa  
samāna āche [l] ṣṛgāra<sup>506</sup> karibo āyasva ॥

rānī. ॥ ahe prāṇanātha amī kī kahibo ॥ ṣṛgāra mo ॥

॥ dhanāśrī ॥ e ॥

tuhe bhābinī jaga sārini  
dithi bhari pībi rūpa tora pābani  
chādaha bacana medha<sup>507</sup> samān<sup>508</sup>  
surati amiya da<sup>509</sup> rākhaha parān<sup>509a</sup> ॥  
khara bacana na karaya mora  
mori aparādha nāhi na karaya<sup>510</sup> dura ॥

[rājā] ahe udanā padumā khaneka ethā thākibo āyasva ॥

khetu kotabāra baba ॥

॥ nāṭa ॥ e ॥

rājāra nikata gero ॥

[khetu.] ahe kaliṅgā kvatabāra yogī cakrero bārtā rājāra  
agre khaite jāyabo ॥ kona bhāsā ॥

khetupani sena rājānaskālayā dvābacodvā ॥

rājā. ॥ ahe khetu kaliṅgā jogī-cakrera kathā kaho ॥





khetu. ahe mahārājeśvara jā-(fol.46a)-lāndhari yogī bada  
saṃtuṣṭa haiyā<sup>511</sup> āpanāke<sup>512</sup> āśiṣa diyā amāke pathāyiro ||

rā. || ahe khetupātra kaliṅgā tohe dvāra madhye  
suyiyā<sup>513</sup> thāko [||]

khe. || ahe mahārājeśvara je ājñā ||

rājā. || ahe priye khaneka amāra amka madhye suyiyā  
thāko āyasva ||

rān. || je ājñā || *sekalem dedva* || *jālāndhari baba dabala* ||  
*kona bhāsā hñuthuthem* || *jaba konasa* ||

ahā bhāyibindi ekhane śṛṅgī bajāyiyā gopicaṇḍra  
dākibo || *sighāṇṇuyathana* || *rājāna rānīnehmaṇ*  
*basathedvāba khvālasosetathāba* || *yogīnāparātabaṇ* ||  
guru ādeśa ||

yo. || ahā bābu kehne bilamba kariyā thākiro ||

rā. || ahe guru jālāndharī amī bilamba<sup>514</sup> nā kairo śṛṅgīra  
sabda suniyā tatkā[la] uthiyā āsiro ||

yo. || ahe bābu gopicaṇḍra ethā thākiṛe kārya nā haya [||]  
tumi hamī giyā nirjana sthale baisite jāyabo caro ||  
dabala || *rānīnahneḍanacāba* ||

[u.] || ahe padumā mahārājā prabhu kathā āche ||

[pa.] || ahe udanā amī nā jā-(fol.46b)-niren<sup>515</sup> ||

*nehmasenaṇ svayā* ||

u.pa. || ahe khetupātra kaliṅgā kvatabāra rājā kathā chiro ||

[khe.] || ahe rānī amī nā jānīlen<sup>516</sup> ||

*rānīyā* || hari 2 ahe khetu kaliṅgā amāra bacana suno ||

|| me || karṇṇāṭa || rupaka ||

māya candārini<sup>517</sup> rājā bhera<sup>518</sup> uhe  
jani upadeśa rājā deraka uhe ||  
guruke bacana cita dhara uhe  
hama tiri buddhi rājā chalara uhe ||  
ahola bahola morā rāya bhubapati  
bideśa jāya rājā kona mati ||

ahe khetu kaliṅgā hamāla prāna samāna rājā yogi  
hariyā niyā gero || ekhane ki buddhi kī pratikāla  
karibo hari 2 || *rānīyāṇ* ||





ahe kaliṅgā kvatabāra hamāra bacana suno ||

|| me || bhiparāsi || pra ||

kaliṅgā dhāba 2 dhābanā  
bāyu<sup>519</sup> bega ghoḍā leho  
āro jata dhana cāho  
jogī māriyā rājā bahudābanā<sup>520</sup> ||

ahe kaliṅgā kvatabāra tumī bāyu bega ghorā cadhiyā<sup>521</sup>  
tatkāra jāba || jogī māriyā rājā ānaba ||

kva. || ahe mahārāni trāsa nā ke[ro] ami jāyabo || *dabala* ||

khetu. || ahe rānī rājā khojite jāyabo caro ||

|| me || la-(fol.47a)-lita ||

ekhane āchiro rājā pāraṃkite baisiyā  
āliṅgana diyā gero muṣato<sup>522</sup> dekhiyā ||  
pāyaka pakāni āche ghorāro rāute  
rakṣa 2 payodara hāthiro māhute ||  
dubāla<sup>523</sup> durabāya<sup>524</sup> āche jāgayite paharī<sup>525</sup>  
kabana diga sambābala<sup>526</sup> jogi jālandharī ||

kva. || *kvana bhāsā hñuthuthe* ||

|| lu 4 ||

*rājā yogi baba* ||

|| pamamjali || e ||

sugabā mora katakṣa<sup>527</sup> nahi jāya<sup>527a</sup>  
meru baisara sugā nāraṃgī khāya ||  
pānī pabana pabana miri pānī  
sukha<sup>528</sup> mana hāra karora  
śṛṅgī śabdara bāpa tāra jadi  
thākura nakṣa nakṣa bola ||  
jñāna agini sugabā para jārara  
jārara sajarero rūṣa<sup>529</sup> ||  
kāra kamara cadhi baisara sugabā  
piyāya amiya rasa rūpa ||  
cādaka ghara paisi suruja rukābara<sup>530</sup>  
gagaṇa rukābara manā  
janama bhāra thikeha sunare bhāyi ||





*e upācayaruphumdā || kona bhāsā hñuthathem ||*

yo. || ahā bābu ekhane jñāna kathā suno ||

|| bibhāsa || gaṇḍala ||

prathama pahara nisi jāgiha paṇḍita je  
āsibeka jamakero dhare<sup>531</sup> ||

sayyāro sukhero bābā suyiyā nidrā jāgiho  
bāghini khyibe rāricāri<sup>532</sup> ||

dubaje pahara niśi (fol.47b) jāgiha paṇḍita je  
cārā bisama pahare ||

bāda nahi tutibe siddha nahi phatibe  
acambite dhana jāyabe core ||

tibaje pahara niśi jāgiha paṇḍita je  
nārika na diya ālimgane ||

daśama dubāla bābā dṛḍha badi<sup>533</sup> karo je  
dṛḍha kari cita nibāre ||

prabhāta pahara nisi jāgiha paṇḍita je  
cindeya<sup>534</sup> brahma jñeyāne ||

ubha garā<sup>535</sup> kariyā śrī gorakṣa phakāre<sup>536</sup> ||  
mahārāsa dharibe ujāne ||

rājā. || ahe guru jālāndhari sūno ||

|| mallāla || gaṇḍala ||

guru<sup>537</sup> gusāy kaḥiyā deho sayārero<sup>538</sup> thiti  
kabana nāre<sup>539</sup> āyase prāṇa kabane nāre jāy  
kabana saṃgame utapati ||

kāhā baithe manāy guru kāhā baise pabanā  
kāhā baithe cāki kuṇḍari sthāna ||

byārise brahma bhāto<sup>540</sup> kabane phire guru  
kabana piṇḍa kabana prāṇam ||

jo. || ahā bābu suno ||

bābā gobindā kaḥiyā dibo sayārero sthiti ||  
arddha nāre āyase prāṇa urddha nāre jāya  
sunero saṃgame utapati ||





jahā baise manāy bābu  
 tā-(fol.48a)-hā baise pabanā  
 tāhā baise cāki kuṇḍali sthānam ॥  
 byārise brahma bhāta monahi nāre phiri  
 thira pūtā sehi piṇḍa parāṇam ॥

rā. ॥ ahe guru hamāra bacana suno ॥

kabana kamala to[ra]<sup>541</sup> sāsa usāsa  
 kabana kamala to[ra] haṃsa gṛha bāsa ॥  
 kabana kamala tora sāputa rahiyā  
 kabana kamala tora sata guru kahiyā ॥

jo. ॥

prathama kamara mora sāsa usāsa  
 dubaje kamala mora haṃsa gṛha bāsa  
 tibaje kamala mora sātapu rahiyā  
 cautha kamala mora sata guru kahiyā ॥  
 jehi to kamala mora jāna utapati  
 priya sṛjira bābu suna brahma jñāna ॥

rā. ॥ ahe guru suno ॥

sāpinī kuhukaya<sup>542</sup> kabane bhāba  
 baṃkalāla basa kabane thāba  
 jaba jahi puruṣa yanidrā gahaya  
 piṇḍa cchādi prāṇa kāhā ghara rahaya ॥

jo. ॥ ahā bābu suno ॥

sāpinī kuhukaya apane bhāba  
 baṃkarāla basa tribeni thāba  
 jaba jahi puruṣahi nidrā gehaya  
 piṇḍa chādi prāṇa<sup>542a</sup> bhamana guphā rahaya ॥

rā. ॥ ahe guru suno ॥

kabana<sup>543</sup> paricaya māyā moha tute  
 kabana paricaya saśi ghara phute  
 kaba-(fol.48b)-na paricaya rāgaya bandha  
 kabana paricaya ajarāmara kabandha ॥

jo. ॥ ahā bābu suno ॥

manṇa<sup>544</sup> paricaya māyā moha tute  
 gyāna<sup>545</sup> paricaya saśi ghara phute  
 pa[b]na<sup>546</sup> paricaya rāgaya bandha  
 guru paricaya aparāmara ka[ba]ndha ॥





rā. || ahe guru suno ||

kāhā<sup>547</sup> basaya candra kāhā basaya sūra  
kāhā basa prāna kāhā basa mura ||  
kāhā basa kaṃsa kāhā piya pāni  
kahaya tattva rāura sadguru jāni ||

jo. || ahā bābu suno ||

bāma<sup>548</sup> basa candra dahina basa sūra  
arddha basa prāna urddha basa mura  
arddhakā haṃsa ūrddha piya pyani  
kahahu tetva bābu sadguru jāni ||  
ahā bābu ethā khaneka biśrāma karo ||  
*kaliṅgā baba dabala || koṇa bāsā ||*  
ahe bhāyibindi rānira ājñāte rājā gopicandra  
khojite jāyabo ||

ka. || ahe pāpiṣṭha yogī amāra rājā hariyā niyā nicinta<sup>549</sup>  
kariyā thākiren adhra pāpiṣṭha cora ||  
*jogī dāyata hvathāna ||*

rā. || ahe kaliṅgā kvatabāra tumī bada murkha āche  
ematta ahaṃkāra nā karo ||  
*rānīpani baba hñiuthume || (fol.49a)*

|| lalita || e ||

ekthane āsiro rājā ||

khetu. || *kona bhāsā hñabathema ||* ahe mahārājeśvara tumāra  
caraṇe namaskāra ||

rā. || ahe udanā padumā hamāra bacana suno ||  
|| *pahaḍiyā || parimāna ||*

pāta<sup>550</sup> parīdhana pāyato nepure  
kehne āyaro udanā eteka dūre ||

ahe udanā padumā tumī chana sukumārīṇi rājaputrī  
khene ethā āsiro ||

rānī. || ahe māārājeśvara abadhāna ho ||





naba rakṣa baṃgero chādiyā cintā  
sarba khana thāke rājā jogiro bhetā ||

ahe mahārājeśvara ekhane jogira saṃge kehne  
jogī [haiyā] thākiro ||

rā. || ahe rānī suno ||

māya boranti putā dāhibo aṃge  
tekārane thāke amī jogīra saṃge ||

ahe rānī mātāra upadeśate jogiro saṃge thākiro ||

[rānī.] || ahe svāmi abadhāna karo ||

tumī jāyabo gusāya jogī goḍāyā  
amī āyasibe toke randhīni haiyā ||

ahe prabhu amī tumāke raṃdhani haiyā saṃge āsibo ||

[rā.] || ahe udanā padumā suno ||

pāpī udanā je tāro balindhe<sup>551</sup>  
kaṃthāro bāse cakṣu (fol.49b) nāhi ninde ||

ahe pāpini kehne amāke dukha diro ||

[rānī] || ahe prabhu suno ||

amī saṃge raiyā jāba te na rahe daṇḍe<sup>552</sup>  
kaṃthāro bāse gaṃndha sugandhe ||

ahe prabhu yogī saṃge thākite tumāra kabana  
suṣa<sup>553</sup> haibe ||

yogīyā ||

ahā bābā gopicandra dekho 2 tumāra duyitā rānī  
āsiro [|] eṣane tumāra kārja bhara nā hayabe 2 ||

rānīyā ||

ahe jogī hamāra bacana suno ||

|| guñjali || dharaṃ ṇa jati ||

kathā haite āyaro nādhā<sup>554</sup> yogīyā  
tāro pāyapade rājā ki dekhīyā ||  
naba lakṣa baṃga rāyya tyajāgīyā<sup>555</sup>  
sarba khane thāko<sup>556</sup> rājā jogī raiyā ||





kāli haite rājā morā gharake nā āyaro  
jogī jālāndharī moke bairi hailo ॥

ahe jogī tumāra parama bairi bhāba ki nimitta  
amāke kairo ॥

jo. ॥ ahā rājeśvara hamāra bacana suno ॥

॥ me ॥ śrī ॥ pra ॥

horo dekho 2 are re manorāyā  
horo dekho bāghini āyā ॥

cāmero duyasta nunte dhākiyā  
dharī 2 mānusa khāyā ॥

bāghini na poso bābā bāghini na dusaba  
bāghini na pose sose māyā ॥

ohi to bāghini (fol.50a) tāro hāḍo māsu khāya  
dekhite nā pāre sundara kāya ॥

keu bore bāghini keu bole nāginī  
keu bore rūpa sarūpe  
cāri pahara rātrikāle thākiyā  
bādani cumbire mahū ॥

keu bole bāghini keu bore nāginī  
chanda kariyā bhara baithe  
dina<sup>557</sup> hailo<sup>558</sup> bāghini saṃsāra mohe  
rātri hairo<sup>558a</sup> mahārāsa soṣe ॥

ahā rājā gopīcandra i je bāghini kehne dākiro [!] tumi  
jogī haite nā pāro ॥

rāni. ॥ ahe jogī bhikhāri suno ॥

bhoḍā bhoḍā yogiyā kahanti ba kathā  
guna gyāna kicchu na jāno mithye  
mudābaya nāthā ॥

jo. ॥ ahā bāghini hamāra bacana suno ॥

are 2 bāghini na kara garaba  
katakuta<sup>559</sup> kariyā edibo sakala ॥

ahā bāghinī jogi sane tumāra emana ahaṃkāra haya ॥





rānī. || ahe phasiyā jogī suno ||

candāra jogīyā candāra tora mati  
amāra nija pati rayiyā jābo kati  
rahuri<sup>560</sup> jaubana na kara nirāsa  
hoyiho jogiyā kaṇḍha bināsa ||

jo. || ahā bāghini ki nimitte hamāke gārī pāiro<sup>561</sup>  
ekatā bāni suno ||

udanā padumā tohe duya rā-(fol.50b)-ni  
kemanē gārī amāke pāri ||  
jāri jhuri kariyā bhasama-bhūta<sup>562</sup>  
tābe boraba amī śrī gorakṣa pūta ||

ahā bāghini tumī bistara amāke gārī pāiro [!] ekhaṇe  
śrāpa<sup>563</sup> diyā tumī<sup>564</sup> bhasma karibe [!] ematta  
ahaṇkāra nā karo ||

rā. || hamāra bacana suno ||

|| pahaḍiyā || dharam jati ||

heraṇ ki dekhasi nahādebi jagata saṃsāra je  
mānusa porāyā dekha hailo chārākhāre ||  
se dekhiyā mahādebi amī<sup>565</sup> hailo saṃkā  
upekhibo anadhana raibo jhori kaṇṭhā ||  
pāyiro parama pada rākhibo śalīra je  
upekhibo rāyya pāta i madhye maṇḍire ||

ahe rāni tumī jaṇjāra nā karo [!] ami parama bastu  
pāyiro tumī āpana ghara jāba ||

rānī. || ahe guru gusāy hamāra bacana abadhāna ho ||

|| sa || suhai || jati ||

tuhe morā dharamero bhāyi  
rājā morā deho bāhudāyi ||  
neta pāta (fol.51a) dibo kaṇṭhā  
mani makutā dibo māthā ||  
guru he soḍāśa bariśa mora hiyā  
pacīśa barisa mora piyā ||  
te bidhi kaera mirāi  
hṛdayana deho mora sāyi ||



antare<sup>566</sup> 2 rāy bolīyā  
kī phala jibana hamārā ||

*me bhāsā* || ahe guru gusāy hamāra samasta  
aparādha kṣamā kariyā svāmi dāna diyā amāke  
uddhāra karo [!] tumāra carane namaskāra ||

jo. || ahā mātā tumā[ra] rājā amāke dākiro [!] tumāra  
rājā sane bidā[ya] māgiyā hame jāyabo || ahā  
mahārājeśvara gopicandra tumi māyā edite nā  
pāro [!] tumi udanā padumā saṃge sukhe rāyā  
kariyā thāko tumāra sane hamāra kārya nā hay [!]  
amāke bidā[ya] karo bābā hame jāyabo ||

rājā. || ahe guruji āpanāra kṛpāte amī ematta nirgati na āche ||  
khaneka kṣemā karo || ahe rānī suno ||

|| me || pamañjali || parjati || (fol.51b)

mahādebi āysiro<sup>567</sup> yamero dhare<sup>568</sup>  
kāyākhāni<sup>569</sup> thākibāre iṣṭa kutumbakā daberī  
śariyā<sup>570</sup> rākho sāyaro gadi bandhana niyā bidarī  
boke māre gojanā-ro raudi ||  
e udanā ro akāraṇe karaha jatane  
amī jāyabo deśāntare ||  
mahādebī sehitā<sup>571</sup> yamero dūta  
mṛta rāje dhara paṃca rūpa  
pāpa punya na kara bicāre ||  
āge pāche dūta dhāya  
madhye prāṇa raiyā jāya  
jathā āche yamero sabhāya ||  
mahādebi bada siddhi anta munde  
perāyibo<sup>572</sup> naraka kuṇḍe  
kita<sup>573</sup> puga rāricāri<sup>574</sup> khāye  
tā suniyā prāṇa morā tharahari kāpa je  
māthā māre<sup>575</sup> mudegale[ra]<sup>576</sup> ghāya ||

ahe rānī amī sakara saṃsā[ra] bāsanā chādiro  
āra bacana suno ||

|| me || bibhāsa || e ||

guru mukhe mahādebi pāyaro upadeśa  
ghare 2 muḍhā loka bāghini raiyā posa ||





kolete baisiyā bāghini mahāmāsū khāya  
piṇḍero uddhāra nahi yame raiyā jāya ॥  
agini bhitare mahādebi autīro kṣīra  
rabi śaśī bandi kayilo kāyā hairo thīra ॥

ahe rānī jogīra kṛpāte amī tatva jñāna pāyiro [!] tumāra  
sane kāja nā āche [!] āra (fol.52a) eka bacana suno ॥

॥ me ॥ bibhāsa ॥ jati ॥

subarṇṇa matukī<sup>578</sup> mahādebi tumī  
bibāhā kailo je  
suna hero udanā sundari  
sayinyā bhaḍāra mahādebi tejiro je  
ami hairo yogi deśāntarī ॥

rānī. ॥ ahe mahārājeśvara eka bacana abadhāna karo ॥

prabhāta byāhāna<sup>579</sup> haila<sup>580</sup> ghṛta anna jogāyibo  
bhṛṅgāra bhariyā dibo pāni  
suyibāka sayyā dibo e khāta paramki<sup>581</sup> je  
jogi haiyā kabana sukha jāne ॥

me bhāsā ॥

rājā. ॥ āgi diyā porā<sup>582</sup> torā e khāta paramki je  
hāte<sup>583</sup> bāte kudhāyiro medhe  
birikhero tara mora maṇḍapero koṇe<sup>584</sup> je  
schi mera bāla<sup>585</sup> pāti medhe

ahe rānī chi saba bastu āgi deyā<sup>586</sup> jārāba<sup>587</sup> [!]  
amāke kāja nahi ॥

rānī. ॥ rajani prabhāta hailo<sup>588</sup> bhiṣyā māgibo je  
miribeka āura judā bāsā-ghare  
dubaja pahara hailo<sup>589</sup> gṛhi nitya raṅgārī dibo  
āgusara jogi na bhumdā ॥

rājā. ॥ hari duya pahara belā māthāra upare je  
araṅga<sup>589</sup> tuṅgiyā rājā judā bāsā ghare  
ṣaḍaṣu jāla hete<sup>590</sup> āpane nayāne dekhiro je  
khetu toke dharīro amcale ॥

rānī. ॥ āpane nayāne je dekhiro mahārājā  
nāke kāne kehne na kariya sāsti



rājāro mahādebi hai-(fol.52b)-yā hena karmma  
daśā je deśe 2 thākite prakṣānti<sup>591</sup> ||

ahe mahārājeśvara yadi tumi jogi haiyā amāke  
chādibe tābe tumāra ka[ma]na [ka]rma [i] hamāra  
kabana gati haibe hari 2 ||<sup>592</sup>

ahe guru jālāndhari hamāra bacana suno ||

|| bhāti || e ||

pāraṃki eḍiyā rājā bhūmite diro pāba  
śrīkhaṇḍa eḍiyā rājā bhasama ragāba ||  
dudha eḍiyā rājā khāyaro kārā biṣa  
bada kasta pāyari rājā mudāyiro śīṣa ||  
ahora bahora morā rāya baṃgeśvara  
tuhmāra bihuni hairo naba rakṣa baṃga ||

ahe guru jālāndharī eka bāra amāke svāmī dāna diyā  
amāra prāṇa rakṣā karo ||

jo. || ahe rājendra suno ||

ehi to bāghini sānapati<sup>593</sup> yamorā<sup>594</sup>  
purusero ātha bābu tiriō soraha kalā ||  
gābakhāni dhobanti sebanti māthā  
bera haiyā kahamnti saṃsārelo kathā ||  
saṃsāra kathā [a]mīyā rasa bāni  
eka bāra gera bābu sukhāyiro tuṇḍa ||  
āura bāraṃ gera bābu hāḍi hena muṇḍā  
āura bāra gera bābu hiyā hailo khokha<sup>595</sup>  
āura bāra gera bābu hāthe goḍa śokha ||  
alabara keśa hairo bābu kurāro pākhi  
kalama hānasa bāghini na(fol.53a) sosibe  
ghora mahira hena sākhi ||

āhā rājendra hamāra bacana suno ||

|| dīpaka || parjjati ||

jhāto teja 2 jhāto teja lobha māyā  
jhāte māparite guru rākha sundara kāyā ||  
gaṃgā jāro śire bahe durgā jāro nārī  
lakṣimi sarasvati kubero bhaṃṇḍārī ||





heno deba māthā muḍe jama rājā dare  
 basaha<sup>596</sup> cadhiyā bhikṣā māge ghare ghare ॥  
 kaibā kaṁthā riro jāro śrigini bhaṁdārī  
 śrīkāra boranti ami sabāro adhikārī ॥  
 o nātha niraṁjana udhāriyā kare  
 bhaba nadi pāra haite siddhi buddhi kare ॥  
 nācanti gorakṣanātha ghāgharero bore  
 saba dhana nathā kiro kāmīnīro kore ॥  
 tihantite bunda<sup>597</sup> nahī nahi bahe bhāthā<sup>598</sup>  
 sukhāyiro<sup>599</sup> mahārāsa kāyā hairō nāthā<sup>600</sup> ॥  
 sarobara sukhāyiro maccha ribe<sup>601</sup> cire<sup>602</sup>  
 kehne putā pari<sup>603</sup> mare kāmīnīro kore<sup>604</sup> ॥

ahā bābu gopicandra tumī duyitā rānī tejite nā pāro ॥  
 amī prathama dillī nagarera rājā chiro [1] sāta saya  
 rānī tejiyā amī jogī hairō ॥  
 āra bacana suno ॥

hāthe rāthi kādhe kābara<sup>605</sup> māthe ghorā curī  
 satya badanti golakhanātha nāce jārāndharī  
 jālandharī<sup>606</sup> nṛpati jālandhara deśa  
 śrī ā-(fol.53b)-dinātha kathiya upadeśa ॥  
 anupāma jogī nahi siddha pābe  
 bhitare ro lohāra bāri 2  
 mora sunāra<sup>607</sup> mandira ghara  
 rupāra mandira ghara  
 tejiro maya dillī to nagare  
 sāta saya mahārānī rāja pāta tejiro  
 duyitā rānī tumī tejite nā pāre ॥

ahā bābā gopicandra tumī [yadi] abaśya yogī haite  
 cāhibe tābe udanā padumāke mātā kariyā bācā deba ॥

rājā. ॥ ahe guru jālandharī sarbathā ॥

rājā. ॥ ahe rānī hamāra kathora bacana suno ॥

॥ bibhāsa ॥ c ॥

dure thāko udanā padumā tuhe morī māya  
 mac jābo guru saṁge khetu laiyā jāba [11]  
 dure ghucō udanā padumā na āsiha mora pāsa  
 tumī to chuyite morā piṇḍa bināśa ॥





ahe mātā tumāke namaskāra [!] ājukā dinatē tumī  
hamāra mātā hairo ॥

rānī. ॥ ahe guru jālandharī hamāra eka binati abadhāna ho ॥

॥ me ॥ pahamañjali ॥

carana dharīyā may tuhmāre ro  
eki guru jālandhari  
bāhudiya (fol.54a) deho moke rāja  
baṃgeśvara hari 2 ॥

sunā 2 guru bacana hamāre  
eki guru jālandharī  
svāmi dāna deho moke rākho eka bāre ॥

ahe guru gusāy dekho 2 rājā hamāke agammya  
bacana diyā bācā kairo ॥

hari 2 ekhane amī prāṇa rākhite nā pāre ॥

jo. ॥ ahe mātā hamāra kabana dosa dhairya karo ॥

rānī. ॥ ahe guru amī dhairya karite nā pāre ॥

॥ me ॥ pahamā ñjali ॥ pra ॥

rājā e boliyā paḍilo bhuba-tare  
eki bidhātā ro  
rājāro birahe  
udanā tejīro parāṇe ॥

rānīsīkā ॥

rājā. ॥ ahe guru jārandhari hamāra bacana suno ॥

॥ bhīmaparāsi ॥

gobadha brahmabadha parāya turamnte  
tiribadha rāgiro morā nahi pratikāre<sup>609</sup> ॥  
hari 2 hari daiba mārī udanā mahāde[bi]  
tiribadha rāgiro morā nahi thābī<sup>610</sup> ॥  
ki karibo guru jālandhari  
udanā padumā mahādebi jīyāyiyā deho ॥





ahe guru jārāndhari dekho 2 udanā padumā  
 du-(fol.54b)-yitā rānī akasmāta prāna tyāga kariyā  
 hamāke hartā<sup>611</sup> diro hamāra bada  
 jaṃjāra hairo || jīyāyiyā deba ||

jo. || ahā bābu tumī yadi strī hatyāte bhaya pāyiren<sup>612</sup>  
 abaśya udanā padumā jīyāyiyā dībo ||

*bibhuti nacchodvāvathamdvā* ||

ahe udanā padumā tumī kāla nidrā chādo [I]  
 uthiyā āyaso ||

*thana khetu rājā sārā* ||

ahe khetupātra hamāra bacana suno ||

|| me || śrī || gaṇḍala ||

hātheto dhariyā pātra kolete baisiyā  
 aṣṭa ābharāṇa rājā khetuke pahirāyaro<sup>613</sup> ||  
 nāba daṇḍa sunā-chatra khetuke sopiro  
 udanā padumā rānī hāthe hāthe diro ||  
 suna he deṣata saba baṃgero parajā  
 āju haite baṃga deṣe khetu bhero rājā ||  
 dāka diyā āna brāhmaṇa sarjjane<sup>614</sup>  
 sabāke baisite rājā direka<sup>615</sup> āsane ||  
 kale joli kariyā binati hamāre  
 āju haite bhala-maṇḍa<sup>616</sup> na rāge<sup>617</sup> hamāre ||  
 bāhuda parajā saba jāba bāsā ghare  
 amāke merāyā deho jāyabo deśāntare ||

ahe khetupātra ājukā dinate (fol.55a) baṃga rājera  
 adhipati rājā tohe hairo [I] samasta prajā  
 pratipāra<sup>618</sup> karo ||

khe. || ahe mahārājeśvara emartta<sup>619</sup> ājñā nā karo [I] hari ||

go. || ahe kaliṅgā kvaṭabāra hamāra bacana suno ||

|| me || pahaḍiyā || parimāna ||

āyaso he kaliṅgā kahibo kathā  
 khojiyā ānaha nāpita ethā ||

ahe kaliṅgā tuhai tatkāla giyā nāpita borāyiyā āno ||





kva. || ahe mahārājeśvara hari 2 amī ki kahibo ||

*kvatabārabam* ||

e bori sunīyā koṭāra<sup>620</sup> nāpita khojiro nagara bhitare ||  
amī rājāra ājñāte nāpita khojite jāyabo ||

*kona bhāsā* || *khaba konasa* ||

ethā nāpita apikṣā kariyā thākibo || *nau baba* ||

nāpita duya cāri āyaro<sup>621</sup> rājā bāse  
se dekhiyā rājā mane mane hāse ||

[nāp.] || ahe kalimṅājī ki nimitta mana duḥṣa<sup>622</sup>  
kariyā<sup>623</sup> ethā thākiren<sup>624</sup> || (fol.55b)

kvata. || ahe nāpita ami kahite<sup>625</sup> nā pāre rājāra nikaṭe caro ||

nāpi. || ahe mahārājeśvara hamāra dvāhāra<sup>626</sup> ||  
ki nimitta<sup>627</sup> amāke dākiro ||

rājā. || ahe nāpita suno ||

|| *me* || *rāga uthem* ||

āyaso he nāpita ura he kātā  
chedaha se sura mudaha māthā ||  
chāro kāde hāthe raiyā khore  
mā mayanābati<sup>628</sup> kāde antaspure ||

ahe nāpita hamāra mātha mudāyiyā deba ||

nā. || ahe mahārājeśvara ki hairo hari hari ||

*rāniyā* ||

|| *paḍamañjari* || *pra* ||

pāya dhariyā kāde udanā sundarī  
na mudaha māthā guṣāya na dharaha pāni ||

ahe nāpita māthā nā mudāba ||  
ahe prāṇanātha hamāra kabana karma haibe hari 2 ||

*bhokaṣosyaṃ khoya* ||

rājā. || ahe mātā hamāra bacana suno ||





॥ me ॥ śrī ॥ ja ॥

āro mātā tumī kehne kādo  
bimarisa mane jakha-(fol.56a)-ne nibe  
kāya<sup>629</sup> ma ki karibo dhane ॥  
miṣṭāna<sup>630</sup> pāna āro mā jenā nare khāy  
ghorā daśa biśa jāro paighāra merāyi ॥  
maribāro berā<sup>631</sup> hāthi ghoḍā thākiro bistāne<sup>632</sup>  
sunā hena mukha tāro agini beyāne ॥  
horo dekho āro mā bada bada purī  
tāhāte āchente āro mā yamero<sup>633</sup> sabhāy ॥

ahe mātā tumi kehne kādiro bada murṣa<sup>634</sup> āche ॥  
ahe nāpita bilamba nā karo ॥ *sakhā dāthana* ॥

rājā. ॥

॥ me ॥ pahaḍiyā ॥ parimāna ॥

māthā mudiyā rājā mane mane hāse  
bada 2 munijana pāyiro tarāse ॥

ahe mātā tumī rāyya bhoga kariyā sukhe thāko amī jogi  
saṃge banāntara jāyabo ॥ *jogirājā baṃdabala* ॥

*kvana bhāsā* ॥ *jogiyā* ॥

ahā bābu ekhane ethā thākiro kārja nā haibe ār<sup>635</sup>  
sthāna banāntara jāyabo caro ॥

*rānīyā karuṇa* ॥

bhairabī ॥ jati ॥

hātheto bhūgāra raiyā gero baṃgeśvara  
bāhudiyā na āyasiro<sup>636</sup> rājā judā bāsā ghare ॥  
paṃkhi (fol.56b) jāti na hoyiyā udiyā se jāya  
kabana pari dekhe he nā marorāya<sup>637</sup> ॥  
hari 2 daiba bidhi bipari pāyā  
rājā<sup>638</sup> mora raiyā gero caṃdāra jogiyā ॥  
hari 2 ॥

kvata. ॥ ahe mahārāni dhairya karo ॥  
ki karibo āpanāra karmaro phala ॥

*rānī badva* ॥





me || pamañjali || e ||

ekthane ācchiro rājā gero kuṭahare<sup>639</sup>  
na jāne kabana deśa rājā baise more ||

*kona bhāsā hñathuthem || kvatabārayā ||*

|| lu 5 ||

*rājā || yogi basa ||*

|| dipaka || jati ||

mura kamala dala pakhārero dhoyi  
eka pāpa nahi rahe amī siddha jogi ||  
āna dhobi dhobāy<sup>640</sup> kare jāya chārākhāre  
amī dhobi dhobāy kare tribenīro ghāṭe ||

*jogī || kona bhāsā huthuthem ||*

jo. || ahā bābu ethā chālā bichāyiyā<sup>641</sup> thāko ekthane tumī<sup>642</sup>  
jogī karibāra darśana dibo || *mudrāyā ||*

mudrāñca kaṇayorddhatte se yogi  
muktibhāgbhavet || (fol.57a)  
nava khaṇḍa pṛthivyā yo bhikṣāmaṭati yogavit

ahā bābā gopīcandra je jogi parama tatva jāne se jogī  
kāne mudrā dharibe ī mudrā candra surya jāniyā  
āpane brahma rūpa bhābiyo ||

*rājā. || je ājñā ||*

*dhāyasa kabhinam ||*

ahā bābā gopīcandra ekthane tumāke bibhūti dibo ||

mahā kalpānta saṁbhūte bhasmībhūtaṁ jagatrayaṁ  
tatrotpannā [vi]bhūtiriyam siddhāṣṭa kavina jita  
saiṣā vibhūtirādattā samāhita manāḥ śiśo  
dhāranīyānyayāstāṅgairjjarāmarana muktaye ||

ahā gopīcandra ye manusya sārddha trikoṭi tīrthate  
snāna karibe je punya pāyabe se punya bibhūti snānate  
pāyibe ehī bibhūtī snāna kariyā sarbbāṅga lagāba ||  
tābe tumī bṛddha nā haibe mṛtyur<sup>643</sup> bhaya<sup>644</sup> nā  
pāyabe || ahā bābā ekthane tumāke kaṁthā dibo ||





kaṁṇḍāṁ vahati yogīndraḥ pāpa bhiti nivāraṇaṁ  
tasmāt

ahā bābā gopīcandra je jogī joga tatva jñāna dharibe  
se jogī kaṁṇṭhā dharaya ī je kaṁṭhā (fol.57b) tumi  
dharo ॥ tābe tumi pāpero bhaya nā paybe ॥  
ahā bābā ekhane tumāke śṛṅgi nāda dibo ॥

śṛṅginā dh[va]nimāśrutya palāyante diśodaśa  
bhūta preta piśācaśca tato nādaṁ vidhāraya ॥

ahā gopīcandra ije śṛṅgi tumi galā bādho jakhane  
śṛṅgīra sabda suniyā brahmā biṣṇu maheśvara sahite  
tetīśa koṭi debatā kāpe takhane tumi tribhubana jinibe  
ī śṛṅgi leba ॥ ahā bābā akhane ṭopi dibo ॥

yathā trailokya nagare brahmā bhūcchatra bhūnṛpaḥ  
tathaiva mokṣa nagare tvaṁ brahmatva nṛpo bhava ॥

ahā gopīcandra ekhane ī ṭopī māthā dhariyā mokṣa  
nagarera tumi rājā hoba ॥ ahā bābā ekhane jhori dibo ॥

caturmukhe caturveda caturvarga batuṣṭayaiḥ  
samāśṛtaṁ jhorike'smin gṛhītātravidhānakam ॥

ahā gopīcandra ī jhori leba je yogī jhorira tatva jānibe  
se jogī yogī kahe ī jhoritā dharmma artha kāma mokṣakā  
nidhāna ī jhori leba ॥ ahā bābā ekhane patra dibo ॥

yathā bra-(fol.58a)-hmāṇḍamakhilam pātramākari brahmaṇā  
tathā dharmārtha mokṣāya tubhyaṁ patraṁ mayārpitaṁ ॥

ahā gopīcandra ī je yogī bhojana karibe tābe amara  
tatva pāyabe samasta brahmāṇḍera nidhāna sṛṣṭi  
pralaya ihāra bhitara jāno ī patra je tumi leba ॥  
ahā bābā ekhane lāthī dibo ॥

yathā sumeru daṇḍena mahābhūtāni saṁdadhe  
tathā karmendriyairvyāptaṁ daṇḍametāt pragṛhyatām ॥

ahā gopīcandra ī je karmendriya byāpaka jñāna daṇḍa  
tumi leba ॥ ahā bābu go[pi]candra ī chālākhāni leo





jakhane tumī ī chālā āsana kariyā thāke takhane tumāra  
mana sthira hoyā ॥ ahā gopīcandra ekhane tumī rājā  
tatva chādiyā ābe jogī hailo ekhane tumāra nāma  
phirāyibo tumāra nāma śṛṅgārīpā hailo tumi kāma  
krodha lobha māyā chādiyā brahma jñāna dhariyā  
thāko ॥ ahe bābā śṛṅgārīpā ekatā bānī suno ॥

॥ jayaśrī ॥ pra ॥

mura dhara 2 paṇḍita jogī  
sukha mana cīta hoyi na royi ॥  
udadhi pabana ma (fol.58b)

[ folio 59 missing ]

*hñuthume*<sup>645</sup> ॥

॥ rāgaśrī ॥ pra ॥

sati jāgo 2 ॥

[yo] ॥ ahā śṛṅgārīpā ekhane tumī yoga tatva jāniyā tumāra  
kāyā siddha hailo māyāte tumī lepa haite nā pāre yogīra  
byabahāra ekabāra kutumba jātrā karite cāhe tumi  
kutumba jātrā karite jāba ॥

*kona pratibhiktāphonemāla* ॥ *thaba cchesaphodvā* ॥ *rānīnaśoyā* ॥

ahe yogī hamāra bacana suno ॥

॥ me ॥ rāga bhūmaparāsī ॥ kharjjaṭi ॥

pratyusa pahara belā rabiṛo kirāṇe  
hāthe rāthi kādhe jhori jogāyabe gamane ॥  
sati jāgo sati jāgo re māya  
kalīṅgāna<sup>646</sup> ghare bhīkṣā māge jogāya ॥

kutumba-jātrā karite jāba ॥ *kona pratibhiktāphonemāla* ॥

yo. ॥ ahe mahārānī suno ॥

siṅgiyā<sup>647</sup> puriyā rāura siṃhadubāre<sup>648</sup>  
thāra<sup>649</sup> bhari bhojane mahādebi āne ॥  
tumāra<sup>650</sup> sabho jana mahādebi khāebo pihnāya  
ami deśāntari jogī kauḍāro bhikhāri ॥





ahe mahārāni ami kāṁgāra yogīke patra bhari bhikṣā deba ||  
(fol.60a)

rānīyā || bātā<sup>651</sup> bhari ṭaṁkā rāura<sup>652</sup> jhori bhari reha  
amāra gopīcandra udeśa kariyā deha ||

rā.go. || nā amī rājā nā upabhogī  
śabana sunite chiro  
rājā eka hairō jogī ||

dekhiro 2 amī kāśī purī daṇḍāyite  
ghare 2 bhikṣā māge śiṁgipā purite ||

rānīyā || kāyalo<sup>653</sup> dale<sup>654</sup> rāura mudāyiro māthā  
kāyalo<sup>653</sup> dare<sup>654</sup> rāura gale diro kaṇḍhā ||

rājā. || bakunero<sup>655</sup> dare mahādebi mudāyiro māthā  
jāro<sup>656</sup> dare mahādebi galā dilo kaṇḍhā ||

rānīyā || hātha pāba dekho jogāy<sup>657</sup> padumero phula  
tuhme jogāy amī dekhiro rājā samatūra ||

ahe yogendra tumī hamāra svāmī gopīcandra samāna  
āche hātha pāba saba sihnate jāniro ||

rājā. || ahe mahārānī suno ||

ghucāba māthāra ṭupi turiyā cāho mukhe  
eka nā śata mahādebi judāba<sup>658</sup> keukare<sup>659</sup> ||

ahe mahārāni ami gopīcandra nā āche tumi ki jānite pāre ||

rānīyā || riyā<sup>660</sup> āno jogāya kaho kathā sarupa  
tuhme jo-(fol.60b)-gāya hame dekhiro  
rājā gopīcandra rupa ||

ahe thākura tumī abaśya gopīcandra āche  
amī niścaya jāniro || tumāra carane namaskāra ||

rājā || ahe guru jārandharī hamāra bada akārja hairō [!]  
udanā padumā amāke jāniro ||

jo. || ahā bābu śiṁgāripā ekhane tumī jematta māyāte  
lipta nā haibe tematta jñāna dṛḍha kariyā  
parama sukhe thāko amī sakala pṛthvī  
pradakṣiṇa kariyā paramānanda kariyā thākite





jāyabo || *jālaṇḍharī baṇḍva ḍabala* || *kona bhāsā* ||

ahā dātā amī je jālandharī jogī āche ekhane  
amī gopīcandra rājāke joga mudrā diyā sirdha kariyā  
hamāra parama ānanda hairo ekhane ethā thākire  
hamāra kārya nā haya mahārājādhirāja śrī siddhi  
nṛsiṃha malla debake śubhāśīrbāda diyā samasta  
indriya śamana kari-(fol.61a)-yā ..... samādhi  
kariyā thākite jāyabo ||





## NOTES

- <sup>1</sup> *y* (य) and *y'* (य़) are not distinguished in the ms., and will not be distinguished here except where ambiguities would arise.
- <sup>2</sup> Ms. *udyacandrārdvacūḍo*. The scribe has in many occasions written *-dv-* where he clearly meant *-ddh-*, cf. *judva* (13) = *yuddha* 'war'.
- <sup>3</sup> *karpūra-gaura* 'yellowish-white like camphor' (see Monier-Williams, *Sanskrit Dictionary*, p. 258). The epithet refers to the colour of the skin. The author may have reversed the order of the components.
- <sup>4</sup> *-śy-* is not quite distinct. The character may be read *-sp-*.
- <sup>5</sup> = *bhāla-netra* 'eye on the forehead'. *r/l* confusion is one of the characteristics of the ms. (See orthography in the introductory essay).
- <sup>6</sup> A syllable is missing here. The word may be *maṅgala-lāja-nātha*?
- <sup>7</sup> = *nava-rasa-kuśalaḥ*.
- <sup>8</sup> Below the character *-t-* there is a downward stroke which looks like a *hasanta* sign. The sign is fairly frequent in this ms. especially with the characters *k* and *n*. One would not however expect an *hasanta* in *likhyate*, since it ends in a vowel.
- <sup>9</sup> This is probably the abbreviation of *ekatālī*, cf. *ekatārī* (2).
- <sup>10</sup> = *paridhāna*. There are numerous cases of *a/ā* confusion in this ms. both initially and medially. (See orthography in the introductory essay).
- <sup>11</sup> *-ri* gen. is rare.
- <sup>12</sup> The scribe makes no orthographic distinction between the single *ch* and the cluster *cch*, but uses one character, which resembles the modern Bengali *ch*, for both. This would imply that the scribe saw no phonetic difference between, say, *icchā* and *ichā*, *ācche* and *āche*. In this edition, however, they will be distinguished on the basis of modern Bengali orthography.
- <sup>13</sup> Both *saraṇa* and *sacārā* mean 'moving' or 'movement'. The reading is probably *carāṇa sacārā* 'moving feet'.
- <sup>14</sup> = *śaṁkara*.
- <sup>15</sup> Ms. *pūjabagu sāuni*. The mark that occurs between *pūjabagu* and *sāuni* is frequently used in the ms. as a punctuation mark. In two other instances the mark occurs within words, i.e. *janami yā* (1) and *āyasi ro* (71). Thus, even though the



mark functions in other instances as a mark of punctuation, it either does not do so here, or is misused. Consequently, there is no reason for supposing that the mark in *pūjabagu sāuni* is a word-divider. On the other hand if the phrase were construed as *pūjaba gusāuni* (= *goṣvāmini*), it makes sense. It should be pointed out, however, that the phrase occurs in *hariścandra-nṛtyam* without the mark (cf.

*causathi māyā re pūjaba gusāmini*

*sarasvatī māyā re pūjaba gusāmini* (fol. 1b)

Conrady in his edition of *hariścandra-nṛtyam* construes the phrase as *pūjabagu sāmini* (see *Das Hariścandra-nṛtyam*, ein altnepalesisches Tanspiel, August Conrady, Leipzig, K. F. Kohlers Antiquarium, 1891).

<sup>16</sup> Ms. *sarāsarāsati* is clearly a scribal error. *hariścandra-nṛtyam* gives *sarasvatī*.

<sup>17</sup> Cf. *araṅga tuṅgiyā* (65).

<sup>18</sup> Also spelt *mayanābatī* (14), *maenābatī* (15).

<sup>19</sup> = *kakṣa* 'womb'.

<sup>20</sup> Ms. *janami yā*. See note 15 above.

<sup>21</sup> Ms. *tanurvaravasmi*.

<sup>22</sup> Ms. *pr̥thuni tavavati*. See note 15 above.

<sup>23</sup> = *lalitāpurī*, place name.

<sup>24</sup> Cf. *siddhi-nṛsiṃha-malla* (76).

<sup>25</sup> For allusion see Wright, *History of Nepal*, p. 136.

<sup>26</sup> Certainly a scribal error for *darśana*, a word commonly used in the text. This is one of the many set phrases found in Nepal plays. Cf. *ahe putra rāja-kumāra mantri koṭabāra amāra darśana karibāra nimitta samasta loka āsibe || sabhās-thala jāyibo caro ||* (*śiba-mahimā-nṛtyam*, fol. 4a).

<sup>27</sup> Probably an abbreviated form of a Newari word meaning 'scene'. It may be noted that although a Sanskrit word *aṅka* is used for 'act', the Newari word *lū* is used for 'scene'.

<sup>28</sup> Although both the characters *j* (ज) and *y* (य) are used, there is considerable overlapping. The character *y* is used for initial *a*, *y* (य), *y'* (य) and *j*.

<sup>29</sup> = *rabi*.

<sup>30</sup> Ms. *dahana kara kare bāṇa hāthe*. Either *kara* or *kare* is an interpolation: *dahana-kara bāṇa hāthe* 'with an arrow in hand that burns', or *dahana kare bāṇa hāthe* '(he) burns with an arrow in his hand'.

<sup>31</sup> Ms. clearly reads *guṇela vācā*. The phrase occurs in *hariścandra-nṛtyam* as *guṇeṇa vācā* (cf. *guṇeṇa vācā yaśasā'dvitiyaḥ*, fol. 1b).



- <sup>32</sup> A *hasanta* sign occurs below *t*. This means that the scribe knew the significance of the sign.
- <sup>33</sup> *ga* in the margin.
- <sup>34</sup> = *bhāla*.
- <sup>34a</sup> The sk. *śokla* is left out.
- <sup>35</sup> < *dagdha*, cf. *dāṭai* and *dāṭā* in *Caryā*.
- <sup>36</sup> = *karite*.
- <sup>37</sup> Characters *r* (initial) and *jh* are indistinguishable.
- <sup>38</sup> = *samara*.
- <sup>39</sup> Ms. *krodhana*.
- <sup>40</sup> = *bhāla*.
- <sup>41</sup> Either the scribe or the author did not know the correct use of high grade honorific verb. Grammatical errors of this nature are frequent. *hasanta* below *n*.
- <sup>42</sup> = *cākara*.
- <sup>43</sup> Ms. *saṃgrāmabiṣa*.
- <sup>44</sup> Ms. *dubātī*.
- <sup>45</sup> = *murukha*?
- <sup>46</sup> A single bar occurs after *nṛpa*.
- <sup>47</sup> The scribe originally wrote *ānande*. The final *e* has been erased. The line occurs in p. 2, where the word *ānande* is used.
- <sup>48</sup> = *kariyā*.
- <sup>49</sup> = *tomāra*.
- <sup>50</sup> Ms. *baṅgeśvara*.
- <sup>51</sup> Ms. *ghare* 2. In the majority of cases reduplication is indicated by numerals.
- <sup>52</sup> Cf. *johāra* (14), *gvahāra* (12), *johāla* (20), *gohāri* in *śrīkṛṣṇa-kīrtana*, Hindi *gohāra* 'cry for help'. Interchangability of -j- and -g- is expected. *dvahāra* is probably a scribal error for *gvahāra*. Cf. *dvāhāra* (70).
- <sup>53</sup> This is one of the conventions of Nepal plays. Cf. *ahe putra rāja-kumāra mantri kvaṭabāra tumi deśera cāra caritra dukha sukha dekhiyā sabhāsthala āyasva* (*śība-mahimā-nṛtyam*, fol. 4a). Also, *ahe rohidāsa ayodhyā nagarera bārtā śunite jāba* || (*hariścandra-nṛtyam*, fol. 2a).
- <sup>54</sup> = *bilamba*.
- <sup>55</sup> = *dekhite*.
- <sup>56</sup> This may be abbreviation of *prakīṇṇaka* as found in *śrīkṛṣṇa-kīrtana*.
- <sup>57</sup> The couplet is probably misplaced. The couplet and the following prose passage appear to contradict each other. The couplet refers to a visit which has already taken place. The prose passage, on the other hand, refers to a visit that is about



to take place. The first two words of the couplet also occur in p. 9 implying that the whole couplet is to be repeated. The couplet fits the context in p. 9.

<sup>58</sup> = *paḍe*. -ḍ/-ḍh- confusion is frequent. Cf. *paḍilo* (17).

<sup>59</sup> = *dekhite*. The corruption is not due to scribal error. There are many instances in the text where wrong verbal form is used. In *jāite banda[nā] kare* (4), one expects *jāiyā* instead of *jāite*. Many more will be noted below.

<sup>60</sup> = *dhāla* 'pours' (?), *dhala* 'white' (?).

<sup>61</sup> = *tambula*.

<sup>62</sup> = *pālaṭi*.

<sup>63</sup> Ms. *ao*.

<sup>64</sup> = Nepali *gvāra* 'cowherd' (see Turner, *Nepali Dictionary*, p. 152), or, *gaibāra* 'an unkempt dirty fellow', or, *gopāla* 'cowherd'. -p/-b- confusion is not unlikely.

<sup>65</sup> The couplet is incomprehensible. *jhātiyā* = *jhāḍiyā* (?) 'having cleaned', *badhara* = *bādhala* (?) 'arranged', *pūbā* (Pk. *pūa*- Pal. *pūpo* Sk. *pūpaḥ*) 'a cake made of meal cooked with ghee' (see Turner, *Nep. Dict.*, p. 387). Cf. *puyā*, *Gaurāṅga-bijaya*, ed. Sukumar Sen, Calcutta, 1957, p. 117.

<sup>66</sup> The phrase occurs in *hariścandraṇṭyam* as *kukura codo*.

<sup>67</sup> = *cāula*.

<sup>68</sup> Although -*be* occurs as a third personal suffix for the future tense, -*bo* is more commonly used. Cf. *jāebe* (8).

<sup>69</sup> = *pāṭhāi*.

<sup>70</sup> = *jamera*. The scribe has written *n* instead of *r*. Such a confusion is common. Cf. *yamāra* (= *amāra*) (33), *anaṅga* (1), *araṅga* (65).

<sup>71</sup> The second scribe begins.

<sup>72</sup> *hasanta* below *n*.

<sup>73</sup> *hasanta* below *k*.

<sup>74</sup> The first scribe takes over.

<sup>75</sup> Is it related with Nep. *gāu* 'village' ? Cf. *gāyā* (10).

<sup>76</sup> Scribal error for *kahite*.

<sup>77</sup> See note 75 above.

<sup>78</sup> -*su*- in the margin.

<sup>79</sup> Ms. *baṃgeṣvare*.

<sup>80</sup> = *karo*. *a/e* confusion is fairly common. Cf. *keribo* (14), *kerū* (11).

<sup>81</sup> Ms. *lalitra bhaṃga*.

<sup>82</sup> Ms. *paśida*.

<sup>83</sup> = *agaṇita* ?

<sup>84</sup> Ms. *paṃkaṃja*.



- 85 = *moti*.
- 86 = *tikṣṇa*.
- 87 = *kaṭākṣa*.
- 88 Ms. *ubā*.
- 89 *ūru ghara* is incomprehensible. The correct word division may be *nāgara jībau rūghara jāo* ?
- 90 = *kājare*.
- 91 Ms. *kanaba*.
- 92 = *kaṭora*.
- 93 The song occurs in *hariścandra-nṛtyam*. There the *rāga* is *basanta* but *jatī* is not mentioned.
- 94 In *hariścandra-nṛtyam* (short reference HN) '*ahe suna he sundari kokila nā nāde*.'
- 95 In HN. '*rāgala kāmaka daṇḍa*'.
- 96 In HN. '*tumī prabhu sundara keri nidhāne*' (Conrady reads *kerini dhāne*).
- 97 In HN. '*bhumjaha*'.
- 98 HN. '*jiniro*'.
- 99 HN. '*cānda*'.
- 100 HN. '*prāṇero*'.
- 101 HN. '*cātura*'.
- 102 See note 52 above.
- 103 *ni-* in the margin.
- 104 = *akasmāt*. The Superscript *-r-* mostly before a consonant cluster is a distinctive feature of the ms. See J. Brough, *Buddhist Hybrid Sanskrit, B.S.O.A.S.*, pt. II, 1954.
- 105 See note 35 above.
- 106 = *sama*.
- 107 From the occurrence of the second *ro* in this line one infers that *ro* is a vocative word. But if this is so, the reading '*suna hero*' does not seem to be correct.
- 108 See note 2 above.
- 109 The line is incomprehensible. *cūni cūnie* seem to be interpolation.
- 110 = *karpūre*.
- 111 *bapu-dharī* = *bapu-dhārī* ?
- 112 *-yā* between the lines.
- 113 Ms. *-mtr-*. *m* and *s* look almost identical except that *s* has a downward stroke added to it on the front loop. It is possible that this downward stroke has been omitted.
- 114 Ms. *sānti*.
- 115 See note 52 above.
- 116 See note 2 above.
- 117 [*bārtā*] *sunite jāibo* ?



- 118 -ka in the margin.
- 119 *paradi-* in the margin. *pradīpotkṣiptā*?
- 120 Ms. *gopīcandrera* has been amended to read *gobīndacandrera*. The character -p- has been changed to -b- and -nd- has been added in the margin.
- 121 One expects *thākite* here. The scribe was confused between *ethā thākite kārya nāhi* and *ethā thākile kārya nā haya* (52). Also *ethā thākite kārya nā āche* (2).
- 122 = *putrero*. a/e confusion. See note 80 above.
- 123 See note 68 above.
- 124 Unidiomatic construction.
- 125 = *amūlya*.
- 126 Ms. *karite*. See note 76 above.
- 127 = *harṣe*.
- 128 Ms. *surapure*.
- 129 *hasanta* sign below k.
- 130 = *phutkār*?
- 131 Ms. *ghoḍārā rāute*. -dā- written in the margin. The scribe probably first wrote *ghorā* and then changed it to *ghoḍā* by replacing -rā with -dā, but he forgot to cross out -rā.
- 132 Ms. *ubāre*. It seems the scribe repeatedly wrote *ubā* (11) and *ubāre* where one expects *udhāra* (= *uddhāra*). Does it mean that the scribe was unable to read *ddh* in the original from which he was copying.
- 133 -ḥ- in the margin.
- 134 = *daiba*.
- 135 Unidiomatic construction. See also *binaṣṭa hailo* (18).
- 136 *hailo* changed to *haiyā*.
- 137 Ms. *mātite*. Cf. *mārite* (18).
- 138 See note 135 above.
- 139 = *āpane*.
- 140 Indiscriminate use of high grade and middle grade honorific. Cf. *apane* in the same sentence.
- 141 = *digero* = *dikera*.
- 142 = *paścima*.
- 143 *deśera* in the margin.
- 144 Ms. *ethā thākile na kārya āche*.
- 145 The couplet is repeated in p. 26 where *kuni* is replaced by *huni*.
- 146 *hoiraṇamohe* is a puzzling sequence. The probable divisions are *hoi raṇa mohe* which is meaningless and *hoira* (= *hoila*) *na mohe* the meaning of which is not clear either. *hoira*, at any rate, is more justifiable since it occurs in the following line, cf. *halio* (19). The phrase probably means 'there is no



misunderstanding between you and me'. A character has, however, been crossed out between *na* and *mohe*. 'hairaṇa' is glossed by Mohan Singh as a technical word. He gives the meaning 'in mystic wonder'. See Mohan Singh, *Gorakhanath And Medieval Hindu Mysticism*, 1937, p. 92.

<sup>147</sup> = *amūlya*.

<sup>148</sup> A double bar || occurs between *je icchā* and *se karo*. The occurrence of the double bar between the relative pronouns *je* and *se* suggests that the scribe misused the punctuation marks. See note 15.

<sup>149</sup> = *kruddha*.

<sup>150</sup> = *johāra*, see note 52 above.

<sup>151</sup> Ms. *marilo*.

<sup>152</sup> = *bāyāṇna* 'fifty-two'? -y/-v-(-w-) are used indiscriminately. Cf. *dhoyi* (72) and *dhovi* (72). Cf. Oriya *bābana* 'fifty-two'. See Chatterji, *O.D.B.L.*, Vol. I, p. 341.

<sup>153</sup> = *gharakā* 'of the house'? -n/-r- interchangability is very frequent in the ms. The meaning of the sentence would then be 'he who serves the house (family) for fifty-two generations'. There are other instances of the use of *ka* as genitival inflection to justify this reading.

<sup>154</sup> = *kariyā*.

<sup>155</sup> = *kaḍhāi* 'roughness'? or, Beng. *kaḍāi* 'cooking pan'.

<sup>155a</sup> This line may have reference to the Oriya version of Gopīcandra legend (see D. C. Sen, *Bāṅga sāhitya paricaya*, vol. I, Calcutta, 1914, pp. 85-94). According to this version *mahāmati* (= *mayanābatī*) notices *darapaṇe mukha cāhucī kumāra* 'her son is looking at his face through a mirror'. She then scolds him saying *aginire dahile piṇḍa huai ye dhūli to ki pāi darpaṇere śarīra nihali* 'the body is turned to dust when burnt in fire, what is obtained by looking at your body through the mirror'. Also, cf. *sarbāṅge dāpaṇi lae kibā cāha mukha* (ibid, p. 236).

<sup>156</sup> = *putā*. Cf. *pūtā* (22).

<sup>157</sup> *k* in the margin.

<sup>158</sup> = *chārākhāre* = *chārekhāre*. Cf. *chārākhāre* (1631). Note -n/-r- interchangability.

<sup>159</sup> Cf. *payodhara* (47), *pyādā* (14). The scribe has probably confused *pyāda* with *payodhara*.

<sup>160</sup> = *e*.

<sup>161</sup> = *ihāra*. Grammatically *ihāra* is unsuitable. One expects *ihā* or *ihāke*.

<sup>162</sup> *pūnedāi* is probably *pune* (= *puṇye*) 'by virtue' [*e*] *dāi* = *eḍāi* 'is given up'.





- 162 = *āmāra*. Irregular form.
- 163 = *rājatva*.
- 165 *sanaderekhāta* is divisible in two ways: *sanade re khāta* (= *khāta* = *khāte*) 'work by contract'. If this reading is accepted, *re* has to be taken as a vocative word which does not seem to be entirely satisfactory. The alternative reading is *sanade rekhāta*, assuming that *rekhāta* is a scribal error for *rākhata*, which would mean 'keeps the gods (as slaves) by an agreement'.
- 166 = *debagaṇa*?
- 167 = *rājya*.
- 168 = *sakala*. -a/-e- confusion.
- 169 The second scribe takes over.
- 170 Between *ḍamkā* and *ro* two characters have been erased.
- 171 There is a sign after *upāyate* which indicates that something has been omitted. There is, however, no insertion.
- 172 = *upāy*'.
- 173 Ms. *mārilo*. The scribe has often confused *marilo* with *mārilo*. The distinction between the roots *mar-* and *mār-* was apparently not clear to him. See note 151.
- 174 Cf. *abadhūta* (23).
- 175 Something has been erased after *cetanā*, leaving space for at least one character.
- 175a First scribe takes over.
- 176 = *mānikero*. -aro and -ero gen. suffs. are commonly used.
- 177 = *mṛta* 'dead'?
- 178 Ms. *kare*.
- 179 Scribal error for *priye*?
- 180 *kaliṅgā* written in the margin.
- 180a *koṭabāra* is written in the margin.
- 181 There is a gap between *a* and *māra*.
- 182 Ms. *rākhe*.
- 183 A single bar occurs between *khoji* and *yā*. See notes 15 and 148.
- 184 This couplet is repeated in p. 30 where *karibo* occurs instead of *karilo*, and *balata* instead of *barata*. *barata* is probably = *bāratā*.
- 185 One expects *thākibo*. Verbal phrases like *suniyā thākibo* or *suniyā thākilo* would, however, be unusual, at least in this context.
- 186 *rohiyāche*?
- 187 Ms. *āiso*.
- 188 Ms. *bichālāyiyā*. Cf. *bichāyiyā* (72).
- 189 See note 145 above.





- 190 = *tathā*.
- 191 -g- in the margin.
- 192 = *kaṭaka*.
- 193 = *khordā*.
- 194 = *jhāri-khaṇḍa*.
- 195 Cf. *bandilāma maṅgaḷakoṭe maṅgala-caṇḍikā* (see *Dharma-purāṇa* by Jadunātha, ed. Panchanan Mandal, p. 8).
- 196 Ms. *nagra*.
- 197 Ms. *māmarūpa*.
- 198 There is a punctuation mark between *yogī* and *sakala*. The mark is no doubt misplaced. See note 15 above.
- 199 *socotra* 'an island in Indian ocean'.
- 200 = *dvīpakā*.
- 201 = *jābhā*.
- 202 = *siṃhala*.
- 203 = *cāmpāraṇ*.
- 204 Cf. *dhabhura gajāi* (19).
- 205 = *ṭhāme ṭhāme*.
- 206 Superscript -r-. See note 104.
- 207 The author has used *bodha kariyā* in the sense of *anurodha kariyā*. Cf. *bodha kariyā* (20).
- 208 The initial lines of this poem are repeated below (see p. 43). They also occur in *Gorokṣa bāṇī* with minor variations. The present reading is established on the basis of the reading available in *Gorokṣa bāṇī*, which is as follows:  
*nadī tīrai biriṣā nārī saṃgai puruṣā alapa jībanakī āśā* (see *Gorokṣ bāṇī*, ed. Pitambar-datta Barathval, 2nd edition, 1946, p. 137). Ms. *nadī tāro biriṣā nārī kula puruṣā*. The amended reading makes sense: 'a tree on the bank of a river and a man in the company of a woman have no hope of life'.
- 209 = *puṣpa*.
- 210 = *bhramarā*.
- 211 = *bandī*.
- 212 = *jvāli*? Repetition of *jvāli* is curious.
- 213 = *mantra*.
- 214 = *tāmā* meaning a solid substance.
- 215 = *talāiyā gela* 'drowned'.
- 216 = *tumbā* 'dried gourd' meaning a buoyant substance.
- 217 = *ceye* 'than'.
- 218 Ms. *kāgāmra*.
- 219 Ms. *aneba*.
- 220 = *duḥkha*.
- 221 = *dākilo*.
- 222 = *turanta*.





- 223 Without a rhyming couplet the song looks incomplete. *kārā rāgi* may be a scribal error for *kā rāgi* 'for what'; cf. *kā rāgi* (p. 48). The first line is repeated below (see p. 51) where the variant for *godari* is *goḍari*. *e mada* = *emata* 'such'? *hama bhari jāne* = *āmi bhāla jāni* 'I know well'? *mandukero* = *maṇḍukero* 'frog's'?
- 224 = *kalīṅgā*.
- 225 = *kṣaṇeko*.
- 226 *pā* in the margin.
- 227 Ms. *madana*.
- 228 Ms. *siddhrānte*.
- 229 = modern Bengali classifier *-tā/-ṭi*. Cf. *eka goṭā* (35), *duyī goṭā* (35). Cf. *śuyā guṭi* (*Gorokṣa bijaya*, Mandal, p. 90).
- 230 = *haile*.
- 231 *-g-* in the margin.
- 232 = *haile*.
- 233 Nep. *thathāuni* 'strike'.
- 234 Ms. *-mtr-*. See note 113 above.
- 235 = *suṭhi* 'dried'.
- 236 = *añjali*.
- 237 = *sarṇa*.
- 238 = *meli*.
- 238a *raba* = *laba* = *laya* 'takes', interchangeability between *-b-* (*-v/-w-*) and *-y-* is frequent.
- 239 = *pāṭa*.
- 240 = *siṃhāsana*.
- 241 = *āra*.
- 242 = *thākibo*?
- 243 = *bichāiyā*.
- 244 = *kalīṅgā*.
- 245 = *pāṭaṭi*. Cf. *parati* (32).
- 246 = *nā āsibe*.
- 247 = *yāibe-i*, *-i* being emphatic particle.
- 248 See note 241 above.
- 249 *haukhadhaukhahaukhāya* is puzzling. *haukha* and *dhaukha* may be related with *harṣa* 'pleasure' and *duḥkha* 'misery'; *haukhāya* is totally incomprehensible.
- 250 Ms. *māra* after *bābu*.
- 251 = *ṭupī*.
- 252 = *sainya*.
- 253 = *dhāla*.
- 254 = *taroāla*.
- 255 = *taila*.
- 256 = *sastra*.



- 257 Ms. *kāyā*.  
 258 = *lambā*.  
 259 = *amāra* = *āmāra*. Note\* -n-/-r- interchangability.  
 260 = *khāṭa* 'short'.  
 261 *hasanta* after *n*.  
 262 Cf. *tarabāra* (33). The phrase may mean '(the yogi's) hair (is like a) sword'.  
 263 = *daḍha* / *ḍḍha*?  
 264 = *bindu*.  
 265 Cf. *bheṣa* (34).  
 266 -r- insertion, mainly before a consonantal cluster, is one of the main features of Newari mss. (see note 104 above). If -r- in *āpurhu* is a superscript the word *āpuhu* may well be related with Nep. *aphuhu* 'self', 'himself' (see Turner, *Nep. Dict.*, p. 36). The meaning of the sentence will be 'oneself is the master, oneself is the god'. The same meaning is probably hinted in '*tāke amarā ekākāra*' (35). Cf. *svayaṃ devī svayaṃ devaḥ svayaṃ śiṣyaḥ svayaṃ guruḥ svayaṃ dhyānam svayaṃ dhyātā svayaṃ sarvatra devatā* || See *kaula-jñāna-nirṇya*, P. C. Bagchi, Calcutta Sankrit Series III, p. 26.  
 267 = *kāṭiyā*.  
 268 = *kailo*.  
 269 = *khelāibāra*.  
 270 = *advitīya*.  
 271 The line looks queer. *anara* = *analā*, *labaya* = *labhaya*, *laṃkha* = *lākṣā*. Although *labhaya* is grammatically unsuitable here, the couplet probably means 'shell is born in the ocean, the lac of the fire-god is taken'.  
 272 = *mora*.  
 273 = *kuṇḍala*.  
 274 = *gaḍāu*.  
 275 Cf. *pehnāyabo* (40), *pahiribe* (40).  
 276 = *karṇe*. Cf. *rabi-śaśi kuṇḍala kiu ābharane* (*caryā*, song No. 11).  
 277 = *śitala*.  
 278 = *aginira*. Note -n-/-r- confusion.  
 279 Although the words are familiar, the meaning of the sentence is not clear. *bāli* is probably = *bāri* 'water'.  
 280 Ms. *jālandharī rāya*.  
 281 *amī* in the margin, although grammatically *āmi* is not required.  
 282 -ya in the margin.  
 283 = *baḍa*.  
 284 *hasanta* below *n*.





- 285 *hasanta* below *n*.
- 286 = *philite* = *phirite* 'to travel'. Cf. *phirite* (35).
- 287 = *kanthā* = *kāthā*.
- 288 = *cīrakūṭa*.
- 289 Cf. *bheṣa* (34) and *bheba* (33).
- 290 = *laiyā* or *niyā*.
- 291 = *beḍāyibo*.
- 292 = *birikhate*.
- 293 *hāta* + *-kā* (gent. suff.).
- 294 *bāta* 'air' + *-kerā* (gent. suff.). The occurrence of *pabana* (35) 'air' suggests *bāta<sup>kerā</sup>* is the correct reading.
- 295 Ms. *dhāgā*. *dhāgo* is necessary for rhyming. *dhāgā* occurs below, see line 1056. Nep. *dhāgo* 'thread', Hindi *dhāgā* (see Turner, *Nep. Dic.*).
- 296 Ms. *liyo*. See *liyā* (34).
- 297 = *dile*.
- 298 = *pātra*.
- 299 Cf. *goṭi* (31). *goṭā/goṭi*, like modern Bengali *-ṭā/-ṭi*, are classifiers. The meaning of the sentence is not at all clear. *nābe* 2 may mean 'low' *dāte* is probably a scribal error for *dāle*.
- 300 = *kharpara*.
- 301 Cf. *gadhāu* (34).
- 302 = *dala* 'petal'.
- 303 = *eka*.
- 304 = *bhāṭa*. Cf. *bāhma-bhaḍārā* < *brāhmaṇa-bhaṭṭāraka* (see *caryā* song No. 47).
- 305 = *cāla*.
- 306 *h* in the margin.
- 307 See note 265 above.
- 308 = *jhoḍi*. *-d/-r-* interchangability is common.
- 309 = *anna*. Note superscript *-r-*.
- 310 = *thāla*.
- 311 *ṣaḥphara* is meaningless. This does not seem to be a distortion of a familiar word. It is probable that the scribe or the author introduced Sanskrit words here. Mixed Bengali-Sanskrit composition is found elsewhere in the ms., *kalīṅgāya* (36) has a Sanskrit suffix. If this assumption is correct, *ṣaḥ* is probably *saḥ* and its Bengali equivalent is *se*. *phara* = *phala* 'fruit'. The meaning of the line is 'that fruit cannot fill the basket'. *phala*, however, occurs in the previous line.
- 312 = *kāṭhina*.
- 313 = *lāṭhi*.
- 314 = *seguṇa*.





313 = *kāṭhi*.

315a The line looks defective. *bāte* is probably (*cālera*) *bāte*, it could also be *bāṭe* which will not fit in the context. *baise* is probably *baisiyā* 'having sat'. *khedāyiyā kare* is unidiomatic. The scribe may have seen *khedāyiyā deya* and on that analogy may have made up *khedāyiyā kare*. It is also probable that the scribe has left out something between *khedāyiyā* and *kare*.

316 Ms. *rāthite*. The author may have written *amāra rāthite bistara dharma tatva āche* 'in my stick their is mystical power'. The present scribe may have intended to change it to *amāra rāthi bistara dharma tatva rāthi āche*, but forgot to change *rāthite* to *rāthi*.

317 There is a mark after *ba* which indicates that something has been omitted. There is, however, no insertion which is generally written in the margin with the number of line of the folio. One feels the scribe has left out *-d-*, i.e. *ba[d]a dhāta*. *bada* is = *baḍa*. *dhāta* still remains a puzzle. One could assume *dhāta* was related with *dhūrta* 'clever' but *dhūrta* is already used in the sentence. The other possibility is, if it is legitimate to ignore the left-out sign, *badha* = *baḍa* [one must remember that *bada* has been used in this ms. for *baḍa* but *badha* never occurs although *-dh-/-ḍ-* confusion is probable, cf. *kudhāyā* (43) = *kuḍāyā*] 'very', *āta* = *āṭa* 'clever'. Alternatively, *badhāta* may be related with modern Bengali slang *bajjāt* 'a wicked fellow'.

318 = *beṭā*.

319 = *pāḍiyā*. *pāri-* in the margin.

320 = *pute*.

321 *hasanta* below *y*.

322 = *rājya*.

323 = *khadagero* = *khadgera*. Note *-ḍ-/-d-* interchangeability.

323 = *khadagero* = *khadgera*. Note *-ḍ-/-d-* interchangeability.

324 Ms. *dhāya*. *-y-/-r-* confusion is unusual, but *dhāya* does not fit in the context. If *khadagelo* (= *khadgera*) is the correct reading, *dhāya* has to be changed to *dhāra* 'sharpness'.

325 = *kaṣṭa*.

326 = *dhari*.

327 = *bāhuḍiyā*.

328 *bagumānīmukha* is incomprehensible. One cannot be sure if *bagu mānī mukha* is the correct word division, even though it appears to be the most likely possibility. *mānī-mukha* may be = *mārī-mukha* = *mār-mukha* 'arrogant'.

329 = *māro*.

330 = *pharamāna*.





- 331 = *uṭhe*.  
 332 = *ṭuṭe*.  
 333 = *jñānī*.  
 334 = *goṭā*.  
 335 = *bādhi*.  
 336 = *phelāyalo*.  
 337 = *ḍubiyā*.  
 338 = *mare*. Note *n/r* Confusion.  
 339 -*te* in the margin.  
 340 See note 320 above.  
 341 *hasanta* below *n*.  
 342 Ungrammatical construction. The scribe meant *mārīte samartha amī āche* but he confused *mārīte* with *māribāra* and *samartha* with *sāmarthya*.  
 343 = *choṭasa*.  
 344 One expects *uṭhibe*.  
 344a Cf. *kaḍāra bhikhāri* (*Gobindacandrer Gīt*, ed. Sibcandra Sil, p. 74. Short reference G.G., Sil.  
 345 *bheṭibāra*. One expects *bheṭite* here. The scribe seems to have been confused with the use of *-bāra* and *-te*. See note 342.  
 346 This is probably a scribal error for *bhala kari*.  
 347 *hasanta* below *r*.  
 348 *hasanta* below *n*.  
 349 *hasanta* below *r*.  
 350 Ms. *baimalāsa*. But *bailāsa* (= *bilāsa*) occurs below p. 40.  
 351 = *subarṇa*.  
 351a = *subarṇa*.  
 352 = *kalasa*.  
 353 Cf. *chandra-bichandra* (40).  
 353a = *bālā* 'sand', *goti* = *goṭi*. Cf. *yāta guṭi sāgarera bālā*, (see D. C. Sen, *Baṅga sahitya Paricaya*, (Vol. I, 1914, p. 87).  
 354 Ms. *teḷite na pāribe*. It seems the scribe did not understand what he was copying. Context demands *teḷite pāribo*.  
 355 = *kheḷibo*.  
 356 Cf. *dāya* (*caryā* song no. 12).  
 357 = *paḍiyā*.  
 358 = *andhake*. -*r*- seems to be superscript.  
 359 = *khele*.  
 360 *jāyabo* and *jābo* both are commonly used.  
 361 *dekhibo*.  
 362 = *gāya*.  
 363 = *ābharāṇa*.  
 364 = *chaḍiyā* = *chaḍ*. Alternatively it could be *saruyā*.



- 305 = *kāthā*. Cf. *kaṁthā*.
- 306 Cf. *khātāra ulase* (variant *urase*) *tomāra khāiba sarba gāe* (*G.B.*, Mandal, p. 106). The reading of *G.B.* suggests *kaṁthārokṣu* should be divided as *kaṁthāro* 'of the wrapper'. *kṣu* remains a puzzle. One feels the scribe has left out something here. *bāpu* cannot be added to *kṣu*, as it is most probably a vocative word like *bābā* of the preceding sentence. *cārāricāri khāya* is certainly a scribal error for *rāricāri khāya* (64) which is equivalent of *neḍeḍe khāy*.
- 307 = *haile*.
- 308 = *śaṣya*.
- 309 = *kuḍāyā*.
- 310 = *laiyā*.
- 311 = *maṇḍapa-* and *-ri* (gen. suff.). Cf. *maṇḍapero* (43).
- 312 = *ambala*.
- 313 = *mila*.
- 313a *hasanta* below *n*.
- 314 *hasanta* below *n*.
- 315 *sariyā* in p. 42 is taken either as *chaḍ* or *saruyā*. Here *sariyā* may be related with *sariṣhā* 'custard apple'.
- 316 = *śukuṭi* = Beng. *śuṭki* 'dried'.
- 317 Note *-r-* supercript.
- 318 *pratyāśā*.
- 319 = *puṇye*.
- 320 = *eta*.
- 321 = *acintya*.
- 322 = *cintile*.
- 323 = *pājarera*.
- 324 = *śuka*.
- 325 = *uḍiyā*.
- 326 = *kalijāro* 'dear' ? *kaliy'āra* 'of kali yuga' ?
- 327 = *prajā*.
- 328 This line is incomprehensible.
- 329 This couplet occurs before. See p. 29. Ms. *nadi tāro biriṣā rāri kule puruṣā*.
- 330 *-ri-* in *uthiribe* is queer. The root is probably *uṭh-*, *-ibe* fut. suff. Occasionally the scribe has inserted an *r* which is different from superscript *-r-*. Cf. *aṁdharāke* (42).
- 331 = *bidhabā*.
- 332 = *khāyibe*.
- 333 = *jala*.
- 334 = *kāla*.
- 335 This couplet occurs in *Gorakṣa Bāṇi* and *Anila Purāṇa* as follows: *āgera naukā buḍila pāchera puḍila mājhe uḍila*



*dhūlā* (see Sukumar Sen, *Bāṅgālā Sāhityer Itihās*, vol. I, pt. II, 1963, pp. 206-9).

396 Ms. *sarisā tohi jayate pāna pāyaro*. The emended reading is suggested on the basis of a reading found in *Gorokṣa Bāṇī* and *Anila Purāṇa* which is as follows: *sariṣā buḍite* (variant *bhijite*) *jala bindu nāni ḍubila deulera cūḍā* (ibid, p. 212).

397 *hasanta* below *y*.

398 These two couplets occur in *Anila purāṇa* with certain alterations. The reading from *Anila Purāṇa* of Dvija Lakṣaṇa is as follows:

*byāghrera dugudha āuṭite cāhila*  
*bilāi basila tāra āṣe*  
*śakuni-dugadhe lākaḍi śuṣila*  
*bilāi pālāya tarāse ||*

(see Sukumar Sen's Introduction to *G.B.* — Mandal).

Another version is also available in *G.B.*—Mandal as follows:

*hari nila dugdha phuṭi bāghini āuṭe re*  
*biḍāle basiyā pratiāṣe*  
*āuṭite āuṭite dudha lākaḍie śuṣila re*  
*telāina uḍila ākāṣe.*

399 Cf. *śakuni-dugadhe* in *Anila purāṇa* as quoted above.

400 = *lākaḍi*. Cf. *lākaḍi* in *Anila purāṇa* and *G.B.* as quoted above.

401 = *theke*.

402 = *āusa*.

403 = *āmana*.

404 = *cāhi*?

405 = *śrihaṭṭa*.

406 This line is incomprehensible.

407 = *bṛṣabha*.

408 = *caḍiyā*.

409 Cf. *basaha cadhiyā bhikṣā māge ghare ghare* (67) *ghare ghare* means 'door to door'. On this analogy *bārotare* is divided as *bāro tare* = *bāro dāre* = *bāro dvāre* (lit. twelve doors) which also means 'from door to door'.

410 Ms. *hātha*.

411 = *kharpara*.

412 = *caṭuki*.

413 = *bhara*.

414 *kailo iro* is puzzling.

414a *kabirāsa* is certainly *kailāsa*. Cf. *kabilāsa* = *kailāsa* (*Gopī-candrēr Gān*, vol. I, p. 80). Also, *kabirāsa* (45, 46).

415 Cf. *kaona* (4), *kona* (5).

416 = *maṇḍala*?



- 417 = *tala*.
- 418 See 416.
- 419 Ms. *sahnāya*. Cf. *sahnāsa* (46).
- 420 *parebā* and *palebā* (47) are extremely difficult. One wonders if they should be divided as *pare* 'on' and *bā*; or, *parebā* = Nep. *parevā* 'pigeon' < Sk. *pārāvataḥ*.
- 421 < *dharitrī*. Cf. *dharati* (50).
- 422 = *khudī*.
- 423 This couplet is incomprehensible.
- 424 = *ite*.
- 425 = *māṭi[te]*.
- 426 This line is incomprehensible.
- 427 See note 420 above. If *palebā* means 'pigeon', *biyāgero* still remains a puzzle. Is it *bijñero*?
- 428 = *bajhāyala*. Cf. *lukāyara* (49), *lukābara* (57).
- 429 = *khoki*. This should not be confused with *kokhi* < *kakṣa*.
- 430 Cf. *ghoḍāra paighara* (*Gopīcandrer Gān*, vol. II, p. 483).
- 431 Is it a scribal error for [t]askare? -n-/-r- interchangability is very common.
- 432 = *marile*. Cf. *muyero* (47).
- 433 In *Anila purāṇa* and *G.B.* —Mandal, we find *dugadhe lākaḍi śuṣila* and *dudha lākaḍi śuṣila re* respectively (see note 398 above). *lākaḍi* means 'fire-wood'. The word also occur in this ms. (see note 400 above). The author has probably used *kāṭha* 'fire-wood' instead of *lākhadi*. Thus *kathiyāro* may be a distortion of *kāṭha*. Alternatively, *kathiyāro* may be related with Beng. *kaḍāi* 'milk-pan'. *kathiyāro* = *kaṭhiyāro* = *kaḍāira*.
- 434 = *mandodari*.
- 435 = *adabhūta* = *adbhūt*.
- 436 = *bali* (personal name). Cf. *bāri* (47).
- 437 = *pālanti*.
- 438 = *prajā*.
- 439 = *kairo* = *kailo*.
- 440 = *laiyā*.
- 441 = *kare* 'tax'.
- 442 < *strī-kalā* 'feminine trick'.
- 443 = *saba-i*, -i an emphatic particle.
- 444 = *sadguru*.
- 445 = *lāgi*.
- 446 = *tholi*.
- 447 = *lāgala*. Cf. *lāgala* (12).
- 448 = *piriti*. Cf. *piriti* (48).
- 449 < *bhagna*?





- 449 = *bhālo bharosā*. Cf. *bhāla bharasā* (G.B. -Mandal, p. 73).  
 450 < *lākha* < *lakṣa*.  
 451 = *aṃba* (= *āma*) + *ara* (gen. suff.).  
 452 = *ḍāle*.  
 453 = *kokila*.  
 454 = *kuhare*?  
 455 = *dāḍe*.  
 456 = *bola bole*.  
 457 = *paḍiyā*.  
 458 = *cāhilo*. Unidiomatic use. = *paḍiyā dekhilo*. *cāh-* and *dekh-* have identical meanings. On that basis the scribe probably made up a phrase *paḍiyā cāhilo* which is unidiomatic.  
 459 = *nāhi*.  
 460 = *melā*.  
 461 = *suyuta* < *suyukta*. Confusion of -y- and -g-.  
 462 = *mokṣa*.  
 463 = *mukuta*.  
 464 = *sayāla* = *saala* = *sakala*. Cf. *sayāla* (Gorakṣa Bijaya, Karim, p. 188).  
 465 Ms. *bahibo*.  
 466 The second and third lines of the poem do not fit in the context.  
 467 According to context all *khāyilo* used in this song should be *khāyibo*. The scribe has often written -lo where -be is required.  
 468 = *bābi* (< *bāpī* 'a large well'), -ra (gen. suff.).  
 469 = *boḍā*.  
 470-471a *śaṃkha dogabhedā* is a complicated sequence. It is divided as *śaṃkha* 'shell', *doga* 'bull', *bhedā* (= *bheḍā*) 'lamb'. As 'bull' and 'lamb' are four-footed animals (*caupada* which are listed in lines 8 and 9), they do not fit in the context unless it is assumed that the scribe broke the order of occurrence.  
 471 = *uṭini*.  
 472 = *khāṭa*.  
 473 = *pīḍhā* = *piḍi*.  
 474 = *uḍanta*.  
 475 *kādasiyāyānibiyāni* is incomprehensible.  
 475a *yani* = *āni*?  
 476 = *kariyā*. -a/-e- confusion.  
 477 = *alakhite*.  
 478 = *āṭā*.  
 479 = *rākho*.  
 480 Ms. *majuta*.  
 481 See note 223 above.



- 482 = *ghaṃghara* < *ghāghara*. Cf. *ghāgharera* role (G.B. -Mandal, p. 58).
- 483 = *naukā*. -n-/-r- confusion.
- 484 = *dāṇḍī* = *dāḍī*.
- 485 = *maṇḍala*?
- 486 This sequence is incomprehensible.
- 487 *ṭṛṣṇā*?
- 488 = *sataraha* = *satera*. *rakṣa* = *lakṣa*.
- 489 = *āṭhāśa*.
- 490 = *batrīśa*.
- 491 = *ekuśa*.
- 492 = *chayānabbai*.
- 493 = *khaḍga*.
- 494 = *āṭhāra*.
- 495 = *cauṣaṭṭi*.
- 496 = *tin*.
- 497 As the numbers are on the decreasing order, i.e. *chayānabbai sahasra* (53), *cauṣaṭhā sahasra*, *bantī sahasra* is probably a scribal error for *batrīśa sahasra*.
- 498 = *sātāśa*.
- 499 = *santoṣa*.
- 500 The second -n- is in the margin.
- 501 = *bāndhulī*.
- 502 Between *mora* and *hi* the scribe wrote *n* and crossed it out. The *bi* of *hibi* is written on the top of a character which is rubbed out. *hibi* is probably a scribal error for *hibe* and since -y-/-v- distinction is not maintained, it could be read as *hiye* in the heart'.
- 503 = *mora*.
- 503a The probable reading is *morā nehā jāuka jare* (= *jale* 'water' or, *jvale* 'burnt'. The meaning of the sentence would then be 'let my love be burnt' or, 'let my love be [drowned] in water'.
- 504 The probable reading is *bāmana pābaya punu rājate* 'the dwarf obtains a kingdom'.
- 505 = *ematta* = *emata*. Note superscript -r-.
- 506 = *śṛṅgāra*.
- 507 = *megha*?
- 508 *hasanta* below *n*.
- 509 = *diyā*.
- 509a *hasanta* below *n*.
- 510 Ms. *kayara*.
- 511 Ms. *heyā*.
- 512 Ms. *āpanārake*.





- 513 Ms. *suniyā*.  
 514 = *bilamba*.  
 515 *hasanta* below *n*.  
 516 *hasanta* below *n*.  
 517 = *caṇḍālini*.  
 518 = *bhela*. -r- in the margin.  
 519 Ms. *bāyiyu*.  
 520 = *bāhuḍāba*.  
 521 = *caḍiyā*.  
 522 = *mukhato*.  
 523 = *duyāra*.  
 524 = *durabāra* = *durbāra*.  
 525 Ms. *pahare*. = *praharī*.  
 526 = *sambāyala*. See note 427 above.  
 527 = *kaṭākṣa*.  
 527a = *cāya*?  
 528 The meaning of this couplet is not clear.  
 529 = *bṛkṣa*?  
 530 = *rukāyara* = *lukāyala*. See note 427 above.  
 531 = *ḍare*. Cf. *dhare* (64).  
 532 = *neḍeceḍe*. See note 366 above.  
 533 = *baḍi*.  
 534 = *cintaya*.  
 535 = *galā*.  
 536 = *phukāre*.  
 537 This couplet occurs in *G.B.* — Mandal.  
 538 See note 464 above.  
 539 *G.B.* — Mandal has *nāle*. It could be either *nāḍe* or *nāle*.  
 540 = *bhāṭa*. Cf. *bhāta* (35). See note 304.  
 541 *kamalato* = *kamalate* is also probable. The occurrence of *tora* in p. 59 suggests that the scribe left out [*ra*].  
 542 These two couplets are found in *Gorokṣa Bāṇī* with minor alterations. In *Gorokṣa Bāṇī* the text reads *kuhakai* instead of *kuhukaya*, *bhāi* instead of *bhāba*, *nidrā karai* instead of *yanidrā gahaya*.  
 542a = *prāṇa-bhamara*.  
 543 These two couplets occur in *Gorokṣa Bāṇī* with minor changes. In *Gorokṣa Bāṇī* there is *thira hai kaṁdha* instead of *ajarāmara kabandha*.  
 544 *mana* in *Gorokṣa Bāṇī*.  
 545 *paḇana* in *Gorokṣa Bāṇī*.  
 546 *jñāna* in *Gorokṣa Bāṇī* *pa[ba]na* reading is suggested by *Gorokṣa Bāṇī*.





- 547 These two couplets are also found in *Gorokṣa Bāṇī* where instead of *kāhā basa prāṇa kāhā basa mura* there is *kaḥā basai nādabidakā mūra*.
- 548 In *Gorokṣa Bāṇī* *urdhai basai caṇḍa ardhai basai sūra*.
- 549 = *niścinta haiyā*.
- 550 = *pāṭa < paṭṭa*.
- 551 The meaning of this sentence is not clear.
- 552 = *dvandve*.
- 553 = *sukha*.
- 554 = *nāḍā*.
- 555 = *tyayāgiyā* = *tyāgiyā*. Confusion of -y- and -j-.
- 556 = *thāke*.
- 557 In *G.B.* — Mandal the variant is *dibā haile*.
- 558 = *haile*.
- 558a = *haile*.
- 559 = *kāṭākuṭi*.
- 560 = *nahuri* = *nahuli*. -n-/-r- confusion.
- 561 Ms. *pāyiro*. Cf. *pāri* (63) = *pāḍi*, also, *pāriro* (63).
- 562 = *bhasmibhūta*.
- 563 Superscript -r-.
- 564 Grammatically *tomāke* is required.
- 565 = *amāra*.
- 566 The probable reading is *antare 2 [po]rāyabo hiyā* 'the heart will be burnt internally'.
- 567 *hasanta* below y.
- 568 = *ḍare*. Cf. *ḍhare* (58), also *dare* (67) = *ḍare*.
- 569 This line is incomprehensible *kāyākhāni thākibāre* is probably the scribe's distortion of *kāyākhāni rākhibāre*. The roots *thāk-* and *rākh-* may be taken by the scribe as synonymous as he probably has done in the case of *cāh-* and *dekh-* (see note 458 above). *iṣṭa-kutumba* = *iṣṭa-kuṭumba* 'relatives'; cf. *kutumba-jātrā* (74). *kādaberi* is a puzzle. One wonders if *kā-* of *kādaberi* is gent. suff. and therefore should be attached to *kutumba*. If so, *daberi* remains a puzzle.
- 570 This line is incomprehensible.
- 571 = *seḥṭā* = *seṭā* = *seṭā*.
- 572 = *phelāibe*.
- 573 = *kīṭa pokā*.
- 574 See note 532/536 above.
- 575 Ms. *māro*.
- 576 = *mudgarera*.
- 577 Cf. *ghare ghare bāghinī se pose*, see *G.B.* — Mandal, p. 128.
- 578 The second scribe takes over.
- 579 = *bihāṇa*.





- 580 Ms. *hailo*.  
 581 = *pālankī*.  
 582 = *poḍā*.  
 583 The meaning of this sentence is not clear. One can guess *hāte bāte* = *hāte bāte* 'everywhere', *kudhāyiro* = *kuḍāibo* (-ro/-bo confusion is common) 'shall collect', *medhe* 'sacrifice' (in the present context probably 'ashes'). '[I] shall collect the ashes everywhere'.  
 584 = *kona*.  
 585 *bālapatimedhe* is a puzzle. The sequence may be divided, although not quite satisfactorily, as *bāla-pati-medhe* which is probably equivalent to *vāla-yajño-pavītaka* 'sacrificial thread'? -*yajña*- is substituted by -*medhe*- 'sacrifice' and -*pati*- by *upavītaka*.  
 586 = *diyā*. -i/-e confusion.  
 587 = *juālaba*.  
 588 = *haile*.  
 589 Cf. *anaṅga tuṅgiyā rājā* 'the king who has surpassed cupid (in beauty)'.  
 590 = *haite*?  
 591 = *akhyāti*.  
 592 The second scribe takes over.  
 593 = *senāpati*.  
 594 = *yamera*.  
 595 = *khoka* = *khāka*.  
 596 See note 409.  
 597 = *bindu*.  
 598 = *bhāṭā*.  
 599 = *śukhāilo*.  
 600 = *naṭhā*.  
 601 = *libe* = *nibe*.  
 602 = *cīle*.  
 603 = *paḍi mare*.  
 604 = *kole*. Cf. *sarabara sukhāila maiśca nila cile nija kāyā ḍubāila tuhmi kāmīnira kole* || G.B. — Karim, p. 145.  
 605 = *kāpaḍa*.  
 606 In the margin.  
 607 = *sonāra*. Cf. *sunā-chatra* (69).  
 608 Ms. *ekarāre*.  
 609 Ms. *parikāro*.  
 610 Ms. *thābe*. = *ṭhābi*.  
 611 Superscript -r-.  
 612 *hasanta* below n.  
 613 *hasanta* below y.





- 614 Superscript -r-.
- 615 Punctuation mark between *dire* and *ka*.
- 616 = *bhāla-manda*.
- 617 = *lāge*.
- 618 = *pratipālana*.
- 619 Superscript -r-.
- 620 *hasanta* below *r*.
- 621 Ms. *āyro*. *hasanta* below *y*.
- 622 = *duḥkha*. *du-* in the margin.
- 623 Ms. *kāriyānā*. *ka-* in the margin.
- 624 *hasanta* below *n*.
- 625 There is a single bar between *ka-* and *-hite*.
- 626 See not 52 above.
- 627 *-nimī-* in the margin.
- 628 *hasanta* below *y*.
- 629 Ms. *kaya*.
- 630 = *miṣṭānna*.
- 631 = *belā*.
- 632 = *bistare*.
- 633 *hasanta* below *y*.
- 634 = *mūrkhā*.
- 635 *hasanta* below *r*.
- 636 Punctuation mark between *āy-* and *-siro*. *hasanta* below *y*.
- 637 = *manorāya*.
- 638 *ja* written before *rājā*.
- 639 = *kutuhale*.
- 640 *hasanta* below *y*.
- 641 The scribe wrote *bichālāyiyā* and crossed out *-l-*.
- 642 Grammatically *tomāke* is required.
- 643 *hasanta* below *r*.
- 644 *hasanta* below *y*.
- 645 The second scribe takes over. He has probably taken over at some point in folio 59 which is missing.
- 646 = *kalīṅgāra*.
- 647 = *śṛṅga*?
- 648 = *siṃha-dvāre*.
- 649 = *thāla*.
- 650 This line is incomprehensible.
- 651 = *bāṭā*.
- 652 = *cāula* or *rāula*?
- 653 = *kāhāra*.
- 654 = *ḍare*.
- 655 = *ukunero*.
- 656 = *jaḍa*.





657 *hasanta* below y.

658 = *juḍāba*.

659 = *kautūhale*. Cf. *kutahare* (72).

660 The scribe has probably left out something.





## G L O S S A R Y

- amkula 'seed'.  
 amcala 'the end of a garment'.  
 amjuri 'the open hands placed side by side and hollowed'.  
 amdharāke 'to the blind'.  
 ambata = ambala? 'sour'.  
 ambara 'of the mangoe tree'.  
 akasmārtta 'suddenly'.  
 akāraṇa 'without reason'.  
 akhane 'now'.  
 agammya 'incomprehensible'.  
 agini 'fire'.  
 aginina 'of the fire'.  
 agre 'before'.  
 agocari 'unattainable'.  
 aghabhāro.  
 aṅgasāra 'movement'.  
 acambhubā 'queer'?  
 acinti 'unthinkable'.  
 acha.  
 ajaya place name.  
 ajugati 'improper'.  
 atabhūta 'queer'.  
 advitīyā 'without parallel'.  
 adhikāri 'master'.  
 adhipati 'king'.  
 anaṅga 'bodyless'.  
 anadhana 'wealth'?  
 anara 'fire'.  
 anare 'in the fire'.  
 anupama 'matchless'.  
 antargṛha 'inner house'.  
 apane 'oneself'.  
 aparādhate 'because of fault'.  
 apāra 'limitless'.  
 apikṣā 'wait for'.  
 apuruba 'not having existed before'.  
 aphima 'opium'.  
 abatara 'incarnation'.  
 abadhuta 'technical term'.  
 abadhuta 'technical term'.  
 abṛta 'unwise'.  
 ama.  
 amāke 'to me'.  
 amāra 'mine'.  
 amāla 'mine'.  
 amī 'I'.  
 amīra 'mine'.  
 amṛtagaṇa 'imperishable'.  
 amola 'priceless'.  
 amrito.  
 araṅga 'bodyless'.  
 aracā 'worship'.  
 ari 'enemy'.  
 arnna 'food'.  
 alabara.  
 aśrate 'by the shadow of'.  
 asura 'demon'.  
 askane < ā-skandin 'robber'.  
 asnāna 'bath'.  
 ahīnāyaka 'personal name'.  
 ahe 'vocative word'.  
 ahora 'restless'?  
 ahora-bahola, see *ahora*.  
 āilo 'came'.  
 āiso 'come'.  
 āisva 'come'.  
 āisvo 'come'.  
 āu 'more'.  
 āutiro 'stirred'.  
 āute 'stir'.  
 āura 'more'.  
 āe 'comes'.  
 āeso 'come'.  
 āota 'comes'.  
 āga 'ahead'.  
 āgame 'scripture'.  
 āgari 'foremost'.  
 āgusara 'move forward'.





āche 'is/has'.  
 āju 'today'.  
 ājukā 'today's'.  
 ājñā 'command'.  
 āṇigata.  
 ātā 'wholemeal flour'.  
 ātha 'eight'.  
 āthara 'eighteen'.  
 ādinātha 'the first lord'.  
 ādeśa 'command'.  
 ānandamahathā 'personal name'.  
 ānande 'with pleasure'.  
 ānaba 'bring'.  
 āniro 'brought'.  
 āne 'brings'.  
 āpanāla 'one's own'.  
 āpanāke 'to you'.  
 āpurhu 'yourself'.  
 āpūrbāi 'story'.  
 ābae 'comes'.  
 ābikā (brkṣa).  
 ābe 'comes'.  
 āyabe 'comes'.  
 āyasibe 'will come'.  
 āyāsī-bhūmī 'technical term'.  
 āyaso 'come'.  
 āyā 'is come'.  
 āyāma 'technical term'.  
 ārati 'anger'.  
 ālīṅgane 'embrace'.  
 ālo 'came'.  
 āsa.  
 āsana 'seat'.  
 āsāpuli 'place name?'.  
 āsibe 'will come'.  
 āsiro 'came'.  
 āso 'come'.  
 i 'this'.  
 īṅgalā 'name of a nerve'.  
 ije 'this'.  
 itā 'this'.  
 itara 'inferior'.  
 indāsana 'powerful', 'strong'.  
 induda 'technical term'.

ihāna 'its'.  
 ī 'this'.  
 īte 'with bricks'.  
 ucā 'high'.  
 ucha.  
 ujārā.  
 uḍḍaikā 'place name?'.  
 utapati 'origin'.  
 utare 'answer'.  
 utini 'female camel'.  
 uthābe 'will raise'.  
 uthi 'having risen'.  
 uthiro 'arose'.  
 uthe 'rises'.  
 udanā 'personal name'.  
 udanta 'flying'.  
 udaya 'place name?'.  
 udiyā 'having flown'.  
 udeśe 'for the purpose of'.  
 udesana 'whereabout'.  
 udhāre 'release'.  
 upajiro 'originated'.  
 upadeśate 'by the advise of'.  
 upabhoga 'enjoyment'.  
 upekhae 'ignores'.  
 uphali.  
 upāe 'means'.  
 upāyate 'by the means of'.  
 ubāre = udhāre? 'rescue'.  
 ubha 'loud'.  
 urate 'on the thigh?'.  
 uraṣa 'chest'.  
 urttame 'good'.  
 urttara 'north'.  
 usāsa, see 'sāsa'.  
 uhāra 'release'.  
 uhe 'he?'.  
 e 'this'.  
 ekatā 'one'.  
 ekayisa 'twenty one'.  
 ekānta 'alone'.  
 eteka 'so much'.  
 ethā 'here'.  
 [e]dāi 'is given up'.





ediyā 'having given up'.  
 emata 'such'.  
 eṣaṇe 'now'.  
 ehi 'this'.  
 ehiso 'such'.  
 o 'that'.  
 oḍiyāna 'place name.'  
 kao 'I say'.  
 kaona 'which'.  
 kaṃgāra 'begger'.  
 kaṃjalikā 'place name.'  
 kaṃthā 'wrapper'.  
 kaṃthāro 'of the wrapper'.  
 kaṃdha < skandha 'bodily form'.  
 kaṃṣero 'of Kaṃśa'.  
 kacchoti.  
 kañola 'lotus'.  
 kaṭata.  
 kaṭāya, see note 155.  
 kaṇṭhā 'wrapper'.  
 kataka = kaṭaka 'place name.'  
 katakuta 'beating and killing'.  
 katakṣa 'glance'.  
 katākha 'glance'.  
 kati 'how much'.  
 kateka 'some'.  
 kathā 'wrapper'.  
 kathā 'words'.  
 kathā 'where'.  
 kathina 'hard'.  
 kathiya 'is said'.  
 kathiyāro 'of the pan'.  
 kathora 'cruel'.  
 kabana 'how'.  
 kabane 'by which means'.  
 kamara 'lotus'.  
 kamarā 'orange' ?  
 kamalā 'lotus'.  
 kamalābatī 'place name'.  
 kayā 'having done'.  
 kara 'do'.  
 karao 'do'.  
 karaṇi 'activity'.

karaṇe 'in the making'.  
 karatā 'master'.  
 karanti 'does'.  
 karā 'tricks'.  
 karigāyi 'personal name.'  
 kariyāro, see note 386.  
 karu 'do'.  
 kare 'tax'.  
 karo 'do'.  
 karora.  
 kartti 'knife'.  
 kalatoyā 'name of a river'.  
 kalaphula.  
 kaliga 'personal name.'  
 kaliṅgā 'personal name.'  
 kalite 'to do'.  
 kale 'hands'.  
 kasāi 'butcher'.  
 kasāyi 'butcher'.  
 kasta 'pain'.  
 kaha 'say'.  
 kahamnti 'says'.  
 kahā 'where'.  
 kahini 'story'.  
 kahilena 'said'.  
 kahu 'who' ?  
 kaho 'say'.  
 kā 'who'.  
 kāgāra 'begger'.  
 kāgāmra 'begger'.  
 kāgāla 'begger'.  
 kāculi 'inner garment'.  
 kājare = kājale.  
 kājate 'for [what] reason'.  
 kājiro.  
 kāti 'having cut'.  
 kātiyā 'having cut'.  
 kātha 'essence'.  
 kādasiyā.  
 kādiyā 'having cut'.  
 kādhe 'on the shoulder'.  
 kābara 'cloth'.  
 kāmaka 'of cupid'.  
 kāmaru 'place name'.





kāmālu = kāmaru.  
 kāmātā 'place name.'  
 kāmīniro 'of women'.  
 kāyalo 'whose' ?  
 kāra 'time'.  
 kālu 'yesterday'.  
 kāleśa 'trouble'.  
 kāṣikī 'place name.'  
 kāsmīrakī 'place name.'  
 kita 'worm'.  
 kiriti 'achievement'.  
 kiriti 'achievement'.  
 kilāṇe 'by the sunshine'.  
 kiskimdhya 'place name.'  
 kuṁbhakarna 'personal name.'  
 kukula 'dog' ?  
 kuṭahare 'with eagerness'.  
 kuṭṭā 'dog'.  
 kuṇḍara 'ear ring'. = kuṇḍala.  
 kuṇḍari = kuṇḍalī.  
 kuṭiyā 'by husking rice'.  
 kutumba 'relatives'.  
 kuttā 'dog'.  
 kudāre.  
 kudhāyā 'having collected'.  
 kuni.  
 kuyilā 'name of a mountain' ?  
 kurāro 'hen' ? = kuṛāra  
 'eagle' ?  
 kurbāra 'oar'.  
 kuhukaya 'calls (snake)'.  
 kuknuke 'calls (cuckoo)'.  
 keukare, see note 659.  
 keḍāraikā 'of Kedara'.  
 kemane 'how'.  
 keribo 'I shall do'.  
 keru 'do'.  
 kero 'do'.  
 kelā 'banana'.  
 kelāto 'with banana'.  
 keli 'amorous sport'.  
 kelite 'in amorous sport'.  
 keśara 'tail of the Bos  
 grunniens'.

keśaro 'of hair'.  
 kehne 'why'.  
 kaibā.  
 kairo 'did'.  
 kailāsa 'place name'.  
 kailo 'did'.  
 kaise 'how'.  
 kokira 'cuckoo'.  
 kokhi 'child'.  
 kokhi < kakṣa 'womb' or  
 'child'. See kokhi above.  
 koca 'a man of mixed caste'.  
 kocini 'a woman of mixed  
 caste'.  
 koṭakī 'shed', 'hut'.  
 koṭabāra 'guarding the fort'.  
 < koṭāla.  
 koṭabāla, see koṭabāra.  
 koti 'million'.  
 kore < kole 'in the embrace'.  
 kaudārī, see note 344a.  
 < kaudālika ?  
 kauḍāro, see kaudārī.  
 kaubā.  
 krapure = karpure 'with  
 camphor'.  
 kriyā 'activity'.  
 krorddha = krodha 'anger'.  
 khaṇḍā 'sword'.  
 khaṇḍā 'sword'.  
 khaṇḍire 'destroyed'.  
 khaḍga 'sword'.  
 khadagelo 'of the sword'.  
 khaneka 'for a while'.  
 khaphala 'skull' < kharpara.  
 khamāyā.  
 khara 'cruel'.  
 kharagi = khiḍki < khaḍakkī  
 'side door'.  
 kharagera 'of the sword'.  
 khāe 'eats'.  
 khāta 'bed'.  
 khāta 'works'.  
 khāto 'short'.





khāda 'food'.  
 khāyathi 'eat'.  
 khāya 'having eaten'.  
 khāyiro 'ate'.  
 khene 'occasionally'.  
 khepa.  
 kherāyibāra 'for the purpose of playing'.  
 kherbo 'I shall play'.  
 khere 'plays'.  
 khokha, see note 595 'ash'.  
 khojao 'look for'.  
 khojite 'to look for'.  
 khori 'having dug'.  
 khore 'razor'.  
 gae 'with horse'.  
 gamṅero = *gamgāra* 'of the Ganges'.  
 gamṅdha = *gandha* 'smell'.  
 gajāyi = *gañjikā/gājā* 'hemp'.  
 gajāyi, see *gajāyi*.  
 gadhāu, see note 274 'is made'.  
 gadhiye, see *gadhāu*.  
 ganāyibo 'will count'.  
 gamāola 'spent'.  
 garā 'voice'.  
 garuba 'heavy'.  
 gāṅgāyā, see note 75.  
 gāṭa 'short'.  
 gāthi, see note 315 'stick'/'a piece of wood'.  
 gāba 'sings'.  
 gābakhāni 'body'.  
 gābaya 'sings'.  
 gāyā 'is sung'.  
 gāyā.  
 gāyi 'cow'.  
 gāyi 'on the body'. = *gāya*.  
 gāyi.  
 gāyi 'cow' ?  
 gāli 'abuse'.  
 giyāna 'knowledge'.  
 gumdā.  
 guñjero 'of the red berry'.

guḍa 'molasses'.  
 guḍiyā < *guḍa* 'elephant's trapping or armour'.  
 guniyā = *śuniyā* 'having heard the Sastras'.  
 guputa 'hidden'.  
 guphā = *guhā* 'cave'.  
 guṣāya = *gosāi* 'religious mendicant'.  
 guṣāuni 'female religious mendicant'.  
 gr̥he = *gr̥ha* 'house'.  
 gr̥dhini 'female vulture'.  
 geyāne 'knowledge'.  
 gero 'went'.  
 gelo 'went'.  
 gehaya.  
 goṭā, see note 299.  
 goṭi, see note 299.  
 goḍa = Nep. *goṭo* 'piece', 'article'.  
 goḍā, see *goḍa*.  
 goḍābali 'name of a river'.  
 goḍayā 'having followed'.  
 godari.  
 gopi = *gopī* 'cowherdess'.  
 gopināthe = *gopī-nāthe* 'Lord of the cowherdesses'.  
 gobāra 'milkman'.  
 gobindacanda 'personal name.'  
 gorakṣa 'personal name.'  
 gorāmbati.  
 gori.  
 gori.  
 golakṣanātha 'personal name.'  
 gauḍa-mālaba.  
 gvahāra, see note 52.  
 gyāna 'knowledge'.  
 gyāna[m] 'knowledge'.  
 ghaṃghana.  
 ghaṭṭa 'pot'.  
 ghanakā, see note 153.  
 gharake 'to home'.  
 ghanasāra 'camphor'.





- ghase 'rubs'.  
 ghagharero, see ghamghana.  
 ghito 'with melted butter'.  
 ghucāba 'I shall remove'.  
 ghuco 'remove'.  
 ghune = ghuṇa 'a kind of insect'.  
 ghūsuṇa.  
 ghṛtoda.  
 ghorā 'horse'.  
 ghoḍā 'horse'.  
 ghorā-curi.  
 cautha 'fourth'.  
 caṇḍāra = caṇḍāla 'an outcast'.  
 caṇḍāraṇakā 'of Champaran'.  
 catuki 'tricks'.  
 cadhi 'having climbed'.  
 cadhiyā 'having climbed'.  
 canda 'moon'.  
 candāna 'sandal paste'.  
 candāra, see caṇḍāra.  
 candāriṇi = caṇḍālinī 'a female outcast'.  
 capā = japa 'mutter prayers' ?  
 caro 'come'.  
 carcā 'inquiry'.  
 cāura 'rice'.  
 cāurato 'with rice'.  
 cāmtura 'clever'.  
 cākala 'servant'.  
 cāki 'wheel'.  
 cāphalaṅga.  
 cāmero 'of the skin'.  
 cāra = cāla 'manner', 'custom'.  
 cāraricāri.  
 cāṣaṃnti 'ploughing'.  
 cāha = cāhi 'desiring'.  
 cāhi 'than'.  
 cāhiro 'wanted'.  
 cāhiro 'looked for'.  
 cintiro 'thought'.  
 cindeya 'is thought'.  
 cirikuṭi 'a piece of cloth'.  
 cire 'kite'.  
 cina place name.  
 cuphali.  
 cūnie.  
 cubābathu.  
 cūre 'hair'.  
 cotasa 'small'.  
 codo.  
 cetanā 'consciousness'.  
 ceyo = Nep. cet 'wisdom' ?  
 caupada 'four footed'.  
 cauraṅgīnātha 'personal name'.  
 caumukha 'four-faced'.  
 cauśathā 'sixty four'.  
 causāṭhi 'sixty four'.  
 chanda-bichanda.  
 chayānabai 'ninety six'.  
 chalara 'cheated'.  
 chāgara 'goat'.  
 chādaha 'give up'.  
 chādiyā 'having given up'.  
 chāra 'skin'.  
 chārā 'skin'.  
 chārākhāre 'turn to ashes'.  
 chāro 'barbar'.  
 chāla 'skin'.  
 chālākhāne see chārākhāre.  
 chādala 'gave up'.  
 chāḍi 'having given up'.  
 chopā 'concealment'.  
 jaṃgamakī.  
 jaṃjāra 'trouble'.  
 jaga 'world'.  
 jagatrakrī 'a diety'.  
 jagāya 'practices yoga'.  
 jata 'as much'.  
 jati 'ascetic'.  
 jateka 'as much as'.  
 jathā 'where'.  
 janakā 'of person'.  
 janamiyā 'having been born'.  
 jana-loka 'technical term'.  
 janāyibo 'I shall inform'.



- janu 'as though'.  
 jama-deśe 'in the domain of Yama'.  
 jama-rāya 'king Yama'.  
 jamena 'of Yama'.  
 jamba 'name of an island'.  
 jambu, see jamba.  
 jara = jala 'water', or = jvara 'fever'.  
 jalpeśvara-liṅga 'a diety'.  
 jā 'that'.  
 jāibo 'I shall go'.  
 jāe 'goes'.  
 jāebe 'will go'.  
 jāke 'whom'.  
 jājapuri 'place name'.  
 jāthi 'goes'.  
 jānatā (haya) 'is known'.  
 jāni 'is known'.  
 jāniro 'knew'.  
 jāba 'I shall go'.  
 jabā-dīpakā 'the island Jabha'.  
 jāyapatrito 'bay leaf'.  
 jāyaphara = jāya-phala 'a kind of spice'.  
 jāyabo 'I shall go'.  
 jāyibai 'I must go'.  
 jārara 'lighted' ?  
 jārāba 'burn'.  
 jāro 'whose'.  
 jārire 'lighted'.  
 jāsi 'goes'.  
 jītiro 'won'.  
 jīniyā 'having won'.  
 jīnilo 'won'.  
 jiyā 'having brought back to life'.  
 jiyāyiyā, see jiyā.  
 jibau 'let live'.  
 jīnī 'having won'.  
 jujhite 'to fight'.  
 jujhilo 'fought'.  
 jujhe 'fight'.  
 juḍāba 'shall make an end'.  
 judā 'separate', 'apart'.  
 judva 'battle'.  
 judhārathi 'one willing to fight'.  
 judhi 'having fought'.  
 jemata 'as'.  
 jaise 'such'.  
 joga-jugati.  
 jogara 'of Yoga'.  
 jogāe 'having supplied'.  
 jogi-cakra 'an assembly of Yogi' ?  
 jogikī 'of the Yogi'.  
 jogini 'female Yogi'.  
 jogatī.  
 joli 'having folded'.  
 johāra, see note 52.  
 johare, see johāra.  
 johāla, see johāra.  
 jhapāo 'cover'.  
 jhala = jala.  
 jhāti.  
 jhātiyā.  
 jhāto.  
 jhāri-ṣaṇḍa 'place name'.  
 jhumajhuma 'jingling sound'.  
 jhiye 'daughter'.  
 jhumariyā.  
 jhori 'basket'.  
 ṭamkā 'rupee'.  
 ṭhāe 'place'.  
 ṭhāme 'place'.  
 ḍamkā = śaṅkā ? 'fear'.  
 ḍakā.  
 ḍare 'through fear'.  
 dhutura = dhutura < dhastura 'thorn-apple'.  
 tamkā 'copper'.  
 tammayī-bhūmī 'technical term'.  
 tatkāra 'at once'.  
 tatkā[1] 'at once'.  
 tathā 'there'.  
 tapa 'religious austerity'.





tapa-loka 'technical term'.  
 taba 'your'.  
 tamāku 'tobacco'.  
 tamākuto 'with tabaco'.  
 tarabāra 'sword'.  
 tarahā.  
 tarāse 'fear'.  
 tarubala 'tree'.  
 tari 'having crossed'.  
 tari 'is released' ?  
 taribeka 'will go across' ?  
 tare = dvāre 'door'.  
 tare 'pass over'.  
 talama 'technical term'.  
 tā 'that'.  
 tambura.  
 tāko 'him'.  
 tāta 'fatherly relative'.  
 tābula = tāmbula 'betel'.  
 tābe 'then'.  
 tābo.  
 tāmbekā 'of copper'.  
 tāra 'his' ?  
 tāro 'his'.  
 tālo 'his'.  
 tāsa 'thirst'.  
 tāhā 'there'.  
 tāhi 'there'.  
 tioje 'on the third'.  
 tiṃtā 'worry'.  
 tibaje 'on the third'.  
 tiri 'woman'.  
 tiriro 'of woman'.  
 tihantite < triputaka  
   'tviangular' cf. tiadā,  
   tiaddā (carya).  
 tillaikī of Tillai (place name?).  
 tikhā 'cruel'.  
 tu 'you' ?  
 tumgiyā 'surpassed'.  
 tumbā 'goard'.  
 tuṅgiyā 'surpassed'.  
 tuṇḍa 'mouth'.  
 tutibe 'will come to an end'.

tute 'comes to an end'.  
 tunde, see tuṇḍa.  
 tuba 'yours'.  
 tumāke 'to you'.  
 tumāra 'your'.  
 tumāla 'your'.  
 tumi 'you'.  
 turamta 'quickly'.  
 turanta 'quickly'.  
 turāe = tvarāy 'quickly'.  
 turiyā 'quickly'.  
 tusāre 'in snow'.  
 tuhe 'you'.  
 tuhmāra 'your'.  
 tuhmāro 'your'.  
 tuhme 'you'.  
 te 'therefore'.  
 teka 'his'.  
 tejiyā 'having given up'.  
 tejiro 'gave up'.  
 tetiśa 'thirty three'.  
 tesari 'third'.  
 tailamga = trailamga  
   'tripleity of sex'.  
 topi 'cap'.  
 tomāla 'your'.  
 tomī 'you'.  
 tora 'your'.  
 torā 'your'.  
 tori 'your'.  
 toli 'your'.  
 tohi 'you'.  
 tohara 'your'.  
 tohe 'you'.  
 tyajāgiyā 'having given up'.  
 trāsita 'horrified'.  
 trijagata 'three world'.  
 tripāsā 'dice'.  
 tripura 'tripurā'.  
 tribeni 'triple braided'.  
 trirangānākā 'place name'.  
 thathābe, see note 233.  
 thale 'on land'.  
 thākā, see note 242.





thākite 'to stay'.  
 thākiyā 'having lived'.  
 thākiro 'stayed'.  
 thākura = thākura.  
 thāko 'stay'.  
 thāta = thāta 'place'.  
 thāba = thāya 'place'.  
 thāra 'tray'.  
 thāru 'a low caste'.  
 thārubā = thāruyā, see thāru.  
 thiēka = theke ? 'from'.  
 thiriti = sthiti.  
 thīra = sthira.  
 thuthi.  
 thoro.  
 dae 'having given'.  
 daṁkā = daṁkā.  
 daṇḍa 'sceptre'.  
 daṇḍāyite 'to stand'.  
 daṇḍī = daṇḍa 'a mast'.  
 daṇḍe = dvandve 'conflict'.  
 dadhuda.  
 dande = dvandve 'conflict'.  
 dabhoda.  
 dara, see note 263.  
 darapana 'mirror'.  
 daraśa, see note 26.  
 dare = dare 'in fear'.  
 darbaśakī.  
 dala 'collective word'.  
 dale 'with petal'.  
 daśana, see note 26.  
 daśama 'tenth'.  
 daśarathe 'the body'.  
 dahadise 'in the tenth direction'.  
 dahana-kara 'burning'.  
 dahina 'right'.  
 dākite 'to call'.  
 dākiren 'called'.  
 dākibāra 'for calling'.  
 dākiro 'called'.  
 dādiyā 'having plundered'.  
 dāte.  
 dādhyā.

dānaṁ 'gift'.  
 dāne 'give away'.  
 dāpune 'in the mirror'.  
 < darpana.  
 dāba = dāya 'a throw in dice'.  
 dāre 'on the branch'.  
 dīgela 'of the direction'.  
 dithi 'eyes'.  
 dire 'gave'.  
 dilo 'gave'.  
 diśera 'of the direction'.  
 dīgela 'of the direction'.  
 dīpaka 'kindling'.  
 dīrikī = dillikī ?  
 dui 'two'.  
 duoje 'second'.  
 duṁdura = duṁduka  
 'malicious'.  
 duṁdurā, see duṁdura.  
 dudha-goti 'milk'.  
 dubaje 'second'.  
 dubāre 'at the door'.  
 dubāla 'door'.  
 dubiyā 'having sunk'.  
 dubiro 'sank'.  
 duya 'two'.  
 duyasta.  
 duyī 'two'.  
 durbyāya 'irresistable'.  
 duṣa 'sorrow'.  
 duhu 'two'.  
 duḥṣa 'sorrow'.  
 deura 'temple'.  
 deurero 'of the temple'.  
 deo 'give'.  
 dekhiro 'saw'.  
 dekhaite 'too see'.  
 dekhiro 'saw'.  
 dekho 'see'.  
 deba 'god'.  
 debatāra 'of god'.  
 derā = derā 'house'.  
 desivā 'having seen'.  
 deṣibo 'I shall see'.





- deṣilo 'saw'.  
 dehi.  
 deho 'give'.  
 daiyiba = daiba 'celestial'.  
 dogā 'a bull' ?  
 doyi = dui 'two'.  
 dobara.  
 dosa-mana 'wicked-minded'.  
 dosara 'partner'.  
 dosari 'second'.  
 dohāe = dohāi 'a swear'.  
 dvahāra, see johāra.  
 dvāri 'a door-keeper'.  
 dvālika.  
 dvāhāra, see johāra.  
 dviguṇḍa 'name of a island in the mythology'.  
 dhani 'fortunate one'.  
 dhane 'wealth'.  
 dhyanya 'fortunate'.  
 dhabhura.  
 dhara, see note 60.  
 dharae 'holds'.  
 dharati 'earth'.  
 dhare = dare 'in fear'.  
 dhali 'having held'.  
 dhākiyā 'having covered'.  
 dhāgā, see note 295.  
 dhāgo, see note 295.  
 dhāra 'shield'.  
 dhīgoyi.  
 dhūutura, see dhutura.  
 dhūrā 'pole', 'shaft'.  
 dhegāyi.  
 dhoyi = dhobi 'washerman'.  
 dhobanti 'washes'.  
 dhobāy 'washes'.  
 dhobi, see dhoyi.  
 dhaukha.  
 nagarānta 'to the end of the town'.  
 nagala 'town'.  
 nathā 'spoil'.  
 naba 'nine'.  
 nayāne 'in the eyes'.  
 nahi 'there is no'.  
 nahināyaka.  
 nahuri 'new'.  
 nā 'not'.  
 nākahi.  
 nācaya 'dances'.  
 nāthā, see nathā.  
 nāda 'sound' (mystic).  
 nāde 'sings'.  
 nādhā = nādā 'shaven headed'.  
 nāpiterā 'of the barbar'.  
 nāba 'boat'.  
 nābe 'by boat'.  
 nāraṅgi 'orange'.  
 nārī = nādī 'artery of the body'.  
 nāre = nāde 'through the artery of the body'.  
 nāsibe 'will not come back'.  
 nāsibo 'shall not come back'.  
 nā[hi] 'there is no'.  
 nigabari.  
 nitalam 'technical word'.  
 nithura 'cruel'.  
 nidāna 'a cause of existence'.  
 nidite = nindite ? 'abuse'.  
 nidhāne 'a store', 'hoard'.  
 nidhāra 'forehead'.  
 nipada = nipāda ? 'a valley', 'low ground'.  
 nipina.  
 nimitte 'cause'.  
 nirañjana 'without colour'.  
 nirākāra 'without form'.  
 nirgati 'without any means'.  
 nirbani.  
 niścinta 'unconcerned'.  
 nistāra 'escue'.  
 nihāra 'looks', 'watches'.  
 nihkā[ra]nate 'without reason'.  
 nilācara = nilācal 'place-name'.  
 nunate.  
 nepure = nūpura 'jingle bell'.





used as ornament'.  
 naibede = naibedya 'offering'.  
 nohi = nāhi 'there is not'.  
 nṛpa 'king'.  
 paṁkhi 'bird'.  
 paṁca 'five'.  
 paṁṇḍita 'a learned man'.  
 paṁtha 'way'.  
 paṁnā.  
 pakāni.  
 pakhārero.  
 paciśa 'twenty five'.  
 pacchima 'west'.  
 paṭhā + bṛkṣa.  
 paṭhā = paṭhāy 'sends'.  
 paṭhāibeka 'will send'.  
 paṭhāiyā 'having sent'.  
 paṭhāibo 'will send'.  
 paḍiyā 'having studied'.  
 paḍilo 'studied'.  
 paḍhiyā 'having studied'.  
 paḍhe 'studies'.  
 patasāra.  
 patāra = pātāla 'one of the 7 regions under the earth'.  
 patiāse 'in expectation'.  
 patra 'pot'.  
 pathāi = paṭhāi, see paṭhā.  
 pathāo 'send'.  
 pathāiyā 'having sent'.  
 pathiyā 'having studied'.  
 padamāṣara = paramākṣara 'mystic syllables'.  
 padārta = padārtha 'substance'.  
 paduma 'lotus'.  
 padumā lotus'.  
 paduminito 'with lotus'.  
 padhiyā 'having studied'.  
 panna, see paṁnā.  
 payodhāra, seen payodhala.  
 payodhala, see note 159  
 'foot-soldier'.  
 parajā 'subject'.  
 paradeśiyā 'foreigner'.

parasana 'delighted'.  
 parasaba 'will touch'.  
 parashi 'having touched'.  
 prasu 'day after tomorrow'.  
 parāiyā = palaiyā + jāibo  
 'will run away'.  
 parājā 'subject'.  
 parāya 'disappears'.  
 pari = paḍi + mare 'dies'.  
 paricaya 'intimacy',  
 'knowledge of'.  
 paricāraka 'attendant'.  
 parijā 'subject'.  
 pariti = pālaṭi 'having returned'.  
 paridhana 'put on'.  
 paripaṁca 'fully'.  
 paribe = paḍibe 'will fall upon'.  
 paribodha 'request'.  
 paribhoga 'enjoyment'.  
 parihare 'abundance'.  
 parebā 'paigon'.  
 pala = para + jāti 'belonging to other (sex)'.  
 palati 'having returned'.  
 palama 'essance'.  
 palāiyā 'having escaped'.  
 palebā, see note 426.  
 pahirāyaro 'caused to wear'.  
 pahiribe 'will wear'.  
 pahu 'lord'.  
 pakṣima 'the west'.  
 pāeka.  
 pāebo 'will obtain'.  
 pākhamḍi.  
 pākharā = paighara 'stable'.  
 pākhiṇi 'female bird'.  
 pāca 'five'.  
 pācchā 'behind'.  
 pāta = pāṭa < paṭṭa  
 'fine cloth'.  
 pāti = pāṭi 'slices', cf. paṭi  
 (carya).  
 pātiyā 'having spread'.





pāne 'betel'.  
 pāpini 'evil-minded woman'.  
 pāba = pāya = pā 'feet'.  
 pābani 'purification'.  
 pābe 'feet'.  
 pāya 'feet'.  
 pāyaka.  
 pāyato 'in the feet'.  
 pāyapade 'on the lotus feet'.  
 pāyare = paile 'if obtained' ?  
 pāyiro 'obtained'.  
 pārana 'protectoin'.  
 pāranti 'protecting'.  
 pāriyā + gari 'having abused'  
 = pāḍiyā.  
 pālaṃkite 'couch'.  
 pāle + nā = pāre 'cannot'.  
 pājalero < pañjara 'a cage'.  
 piṅgala 'name of a artery'.  
 piṇḍa 'the body'.  
 piṇḍero 'of the body'.  
 piti, see note 447.  
 pibanti 'drinking'.  
 pihnāya.  
 pīthihi 'on the back'.  
 pīdhā = pīḍhā 'a seat'.  
 pīra.  
 puga.  
 pucchasi 'asking'.  
 pucchi 'aving asked'.  
 pujābāra 'for worship'.  
 putā 'son'.  
 putraro 'of the son'.  
 putrala See putraro.  
 puthi 'book'.  
 punīyā 'personal name'.  
 punu 'again'.  
 pune 'by virtue'.  
 punau 'again'.  
 puruba 'to the east'.  
 purūba, see puruba.  
 purūsa 'adult'.  
 puhupa 'flower'.  
 pukṣa 'name of a mythological

island'.  
 pūjaba 'will worship'.  
 pūtā, see putā.  
 pūbā.  
 pṛthi 'earth'.  
 polā, see putā.  
 perāyaro 'threw away'.  
 perāyibo 'will throw away'.  
 pehnāyabo 'will cause to wear'.  
 pehnāu 'is caused to wear'.  
 paighara, see pākhara.  
 porāyā = poḍāiyā 'having  
 burnt'.  
 poṣante 'nurture'.  
 pyādā, see payodhara  
 'fort-soldier'.  
 prakṣānti, see note 591  
 'bad name'.  
 prajā 'subject'.  
 pratāpate 'by the power of'.  
 pramaye = pramaya 'measures'.  
 pranne = puṇye 'by the  
 virtue of'.  
 pramāda 'intoxication'.  
 prasādate 'by the blessing of'.  
 prahlāde 'in delight'.  
 pratiāse 'with expectation'.  
 prathama 'foremost'.  
 phakāre 'declares'.  
 phatakāre 'puffing'.  
 phatibe = phāṭibe 'will burst'.  
 phamāno, see note 330.  
 phalathi 'bears fruit'.  
 phalite, see note 286.  
 phasiyā 'one who executes  
 hanging'.  
 phātikī-bhumī 'technical term'.  
 phāse 'noose'.  
 phāhuri.  
 phiriyā 'having wandered'.  
 pheda 'seed'.  
 phedāela.  
 phute 'comes out'.  
 baṃka 'twisted'.





- baṃkarāla 'technical term'.  
 baṃga-kumāla 'personal name'.  
 baṃdi = baṇḍi 'captured'.  
 bakunero = ukuna.  
 bakhāne 'praises'.  
 bagu.  
 baṅgero 'of Bengal'.  
 bacana 'word'.  
 bachala 'year'.  
 bajāyiyā 'having blown'.  
 bajhābara 'is captured'.  
 baḍā 'very'.  
 baḍi 'very'.  
 batu.  
 battīśa 'thirty two'.  
 bada, see baḍā.  
 baḍā, see Baḍā.  
 badi, see Baḍā.  
 badhabā 'widow'.  
 badhara = bādhala 'tied up' ?  
 badhāta, see note 317.  
 banārasī 'Benaras'.  
 bandaō 'I worship'.  
 bapuḍhārī.  
 bamana, see note 504.  
 bamtra.  
 barata = bāratā 'news'.  
 barana 'colour'.  
 barāṇe, see barana.  
 barāthi 'stick'.  
 bari = baḍi See baḍā.  
 cariśa 'year'.  
 bariso 'rains'.  
 balata = bāratā See barata.  
 balate, see balata.  
 balindhe.  
 basṃti 'lives'.  
 basaha 'bull' < bṛṣabha.  
 bahini 'sister'.  
 bahuta 'many'.  
 bahudābanā 'turn back'.  
 bahora.  
 bāghari 'of tiger'.  
 baghi 'tiger'.  
 bāghini 'female tiger'.  
 bāghiyā 'tiger'.  
 bājhaka 'of a sterile woman'.  
 bāṇa 'arrow'.  
 bātakerā, see note 294.  
 bātā, see note 318.  
 bāte, see note 315a.  
 bātero = bātera 'of the road'.  
 bādani = badana 'face'.  
 bādhiyā 'having tied'.  
 bāpa 'father'.  
 bābana, see note 152 = bāyana  
 = bāyāna.  
 bābiro, see note 468.  
 bārāha 'twelve'.  
 bārā 'twelve' ?  
 bārāgoti, see note 353a.  
 bārāghātarakā 'place name'.  
 bārāha 'twelve'.  
 bāri 'water' ?  
 bāro = māro 'beat', 'kill'.  
 bāla 'once'.  
 bāli = bāri 'water'.  
 bāhuda = bāhuḍa 'turn back'.  
 bāhudāyi 'turned back'.  
 bāhudāiyā 'having turned back'.  
 biṃdu = bindu 'drop'.  
 bikara 'upset'.  
 bikārā 'manifestation'.  
 bighra = bighna 'difficulties'.  
 bicāla 'judge'.  
 bichāyiyā 'having spread'.  
 bichālāiyā = bichāyiyā.  
 bija 'seed'.  
 bijai.  
 bijaya.  
 bijaya-nagarakī.  
 bitalam.  
 biti.  
 bidu.  
 binati 'request'.  
 binā 'without'.  
 binu, see binā.  
 bindu, see biṃdu.





bipakṣa 'rival'.  
 bibidha 'various'.  
 bimate 'upset'.  
 bimarisa 'consider'.  
 bimarisa 'consider'.  
 biyāgero 'of the wise'.  
 biyāni.  
 birata.  
 birāya-goti 'a cat'.  
 birāyibo 'will wander about'.  
 birikhero 'of the tree'.  
 birisā 'tree'.  
 biriṣate 'on the tree'.  
 biṣe 'area'.  
 bisāro 'great'.  
 bistāne See note 632.  
 bistara 'plenty'.  
 bihuni, see binā.  
 bihusiyā.  
 bekaha 'open', 'disclose'.  
 bujhanti 'understand'.  
 bujhe 'understands'.  
 bute = pute 'son'.  
 budhi 'advise'.  
 bunda, see note 597 'drop'.  
 buli 'round'.  
 bṛndābana 'place name'.  
 beṭā 'son'.  
 beṭi 'daughter'.  
 belato 'a kind of fruit'.  
 baithi 'having sat'.  
 baithi, see baithi.  
 baithiyā, see baithi.  
 bailāsa, see note 350.  
 baisaba 'will sit'.  
 baisibe, see baisaba.  
 baisiyā 'having sat'.  
 baisilla 'sat'.  
 baise 'sits'.  
 boḍāgaṭa 'place name?'.  
 borā, see note 469.  
 bolāilo 'called'.  
 boliro 'said'.  
 bolo 'say'.

byabahāra 'behaviour'.  
 byāyāma.  
 byārise.  
 byāro.  
 byāhāna.  
 bhaṇḍāra 'store'.  
 bhaṇḍāri-yogī.  
 bhaṇḍārī 'store-keeper'.  
 bhaḍāra = bhāḍāra 'store'.  
 bhaṇḍāramā.  
 bhagati = bhakti 'devotion'.  
 bhaṇḍāra = bhaṇḍāra.  
 bhatibāra 'to meet'.  
 bhadu.  
 bhamana.  
 bhamara = bhramara  
 'black bee'.  
 bhamalā = bhramarā.  
 bhayā.  
 bharake, see note 346.  
 bharābharam.  
 bharipūra.  
 bhala 'good'.  
 bhasama = bhasma 'ashes'.  
 bhasamabhūta = bhasmibhūta  
 'turned to ashes'.  
 bhāuji 'niece'.  
 bhāe = bhāi 'brother'.  
 bhāebindī = bhāibṛnda  
 'brothers'.  
 bhāgikhola 'personal name'.  
 bhāgiyā = bhāṅgiyā 'having  
 broken'.  
 bhāgire.  
 bhāgu.  
 bhāta, see 540.  
 bhāti 'nature'.  
 bhāthā = bhāṭā.  
 bhāne 'says'.  
 bhāba 'nature'.  
 bhāyi, see bhāe.  
 bhāra = bhāla 'well'.  
 bhāranti.  
 bhāsa 'floats'.





bhāsiro 'floated'.  
 bhijāite 'to wet'.  
 bhiti 'foundation'.  
 bhinne 'separate'.  
 bhiṣyā 'alms'.  
 bhikṣāri 'beggar'.  
 bhṣama, see bhiṣyā.  
 bhumjaha = bhuñjaha 'enjoy'.  
 bhumdā 'hungry' ?  
 bhugāra.  
 bhujaha 'enjoy'.  
 huba-pati 'lord of the world'.  
 bhuboloka.  
 bhūpe 'king'.  
 bhūrloka.  
 bhūṣaṇa 'ornament'.  
 bhr̥ṣṇā, see bhiṣyā.  
 bhekha 'dress'.  
 bheḍā, see note 470.  
 bhetā 'companion' ?  
 bheba, see note 265 'mystery'.  
 bheśa, see bheba.  
 bhairaba.  
 bhoḍā = bhyāḍā 'lamb' ?  
 bhoṇḍā = bhoḍā ?  
 bhodari.  
 bhorasā = bharasā 'assurance'.  
 bhoripari 'fulfilled'.  
 bhauhe 'with eyebrow'.  
 mae 'I'.  
 maenābati 'personal name'.  
 maṇḍāra 'name of a  
 mountain' ?  
 maṅgala 'scriptures' ?  
 maṅgalakoṭa 'place name'.  
 maccha 'fish'.  
 macchindra 'name of a saint'.  
 macchendranātha, see  
 macchindra.  
 majuta = majura 'fee for the  
 labour'.  
 majura, see majuta.  
 majhu 'mine'.  
 maṇḍi-maṇḍapa 'temple'.

maṇḍa = manda 'evil'.  
 maṇḍapa 'temple'.  
 maṇḍila = mandira 'temple'.  
 mati 'jewel'.  
 mati-garbha 'foolish'.  
 matimāne.  
 matya.  
 matha 'stirred'.  
 mathurā-maṇḍalakā 'place  
 name'.  
 madanahu 'cupid'.  
 mada-māsuto 'with wine and  
 meat'.  
 madiroda.  
 madhuliha 'black bee'.  
 madhuyāna 'full of honey'.  
 manakra.  
 mane = mare 'dies'.  
 manodharī = mandodarī  
 'personal name'.  
 manoharā 'beautiful',  
 'enchanting'.  
 manta 'charm'.  
 mandiraka 'of the temple'.  
 maya 'I'.  
 mayanābati 'personal name'.  
 maycabati = mayanābati.  
 marīca 'chilly'.  
 marjādā 'nature', 'practice'.  
 marda 'adult'.  
 mallāra.  
 mahācīnakī 'place name'.  
 mahāpātra 'chief minister'.  
 mahināyaka 'personal name'.  
 mahu 'honey'.  
 mahute.  
 maheśvarapura 'place name'.  
 māuge.  
 mae 'mother'.  
 māero 'of the mother'.  
 māgiyā 'having asked'.  
 māgo 'ask'.  
 mācchā 'fish'.  
 mācchi 'fly'.





mācchini 'female fish'.  
 māti = māṭi 'clay'.  
 mānaki.  
 mānikaro 'of jewel'.  
 māni-mukha = māri-mukha ?  
 'arrogant'.  
 mānukha 'human'.  
 mānye = mānya 'respect'.  
 māmārūpa 'place name'.  
 māya 'mother'.  
 māyā 'illusion'.  
 māriilo 'killed'.  
 māla 'kill'.  
 māliyā 'having killed'.  
 māsu 'meat'.  
 mira = mile 'get'.  
 mirāi 'unite'.  
 miri 'being united'.  
 mīta 'friend'.  
 muiyā 'mine'.  
 mucī = mukti ? 'release'.  
 muguta = mukuta 'release'.  
 muḍālokā 'fools'.  
 muḍe 'shares'.  
 muthi 'wrist'.  
 mudābaya 'shares'.  
 mudāyiro 'shaved'.  
 mudiyā 'having shaved'.  
 mudegalera = mudgarera  
 'of club'.  
 mudrā 'badge', 'sign'.  
 mudhā = muḍhā 'fool'.  
 muyire = marile 'when dead'.  
 muyero = marilo 'died'.  
 mūra = mūla 'root'.  
 murukhake = murkhake 'to  
 the fool'.  
 murūṣa = mūrkhā 'fool'.  
 muṣa = surūṣa ? 'fool'.  
 muṣya = mukhya 'chief'.  
 mṛgapati 'a lion'.  
 mṛgamada 'musk'.  
 mṛttikā-bhūmī.

mṛtyu-maṇḍala.  
 megha-mallalakā.  
 mebārakā 'place name'.  
 merā 'assembly'.  
 merāyā 'farewell'.  
 merāyi, see merāyā.  
 meri 'mine'.  
 mero.  
 meṣari.  
 meha = megha 'cloud'.  
 mohi 'me'.  
 moke 'me'.  
 motie 'with pearls'.  
 morā 'mine'.  
 mori 'mine'.  
 mola 'mine'.  
 mole = mūle, i.e. phala-mūle  
 'with fruits and roots'.  
 moṣa = mokṣa 'release'.  
 ya = ye relative pronoun.  
 yaka = eka 'one'.  
 yathārtha 'truly'.  
 yamorā = yamera 'of yama'.  
 yamāna = amāra 'mine'.  
 yarjati 'earns'.  
 yāni.  
 yābharana = ābharana  
 'garment'.  
 yāra = āra 'another'.  
 yāri = jvāli 'having killed'.  
 yi 'this'.  
 yoga 'yogic practice'.  
 yogāyabo 'will practice yoga'.  
 raṃkīni 'a deity'.  
 raṃgāri 'abuse'.  
 raṃge 'gayly'.  
 raṃdhani 'cook'.  
 rakata 'blood'.  
 ragāba 'will smear'.  
 raciya 'is created'.  
 ratane 'with jewel'.  
 ratna-śarkarā.  
 randhini, see raṃdhani'.





rabaya 'gets'.  
 rami.  
 rasātalam.  
 rasita 'enchanted'.  
 rasiyā 'enchanter'.  
 rahae 'remains'.  
 rahara 'remained'.  
 rahiyā 'being remained'.  
 rakṣa 'protect'.  
 rāute 'horse man'.  
 rāura.  
 rāe 'noise'.  
 rāṁtāpura 'place name'.  
 rākha = lākha.  
 rākhadi.  
 rākhao 'keep'.  
 rākhala, see rākhao.  
 rāgara = lāgala dvandve  
 'conflict arose'.  
 rāgi 'for'.  
 rāgilo = lāgilo + jujhite  
 'began to fight'.  
 rāgi, see rāgi.  
 rāge = lāge + ghune 'insects  
 get to it'.  
 rājata = rājatva 'reign'.  
 rājābajāra = rāja-ujira ?  
 rāje 'beautifies'.  
 rāḍa 'place name'.  
 rātā 'red'.  
 rāthi 'stick'.  
 rāya 'king'.  
 rāyabhogato 'a kind of sweet'.  
 rāyyabiṣa 'kingdom'.  
 rāricāri.  
 ripu 'enemy'.  
 ribe = libe = nibe 'will take'.  
 rukābara = lukāyala  
 'disappeared'.  
 rukāyara, see rukābara.  
 ruti 'bread'.  
 rudanā 'personal name'.  
 rudhati 'obstructs'.  
 rupacandra 'personal name'.

rupero 'of beauty'.  
 rūpekā 'of silver'.  
 rūṣa, see note 529.  
 rūsi.  
 re 'Vocative word'.  
 reba 'take'.  
 raitya-bhūmī.  
 raiyā = lai yā 'having taken'.  
 roga 'disease'.  
 rotito 'with bread'.  
 rohita 'red'.  
 raukā = naukā ? 'boat'.  
 raubā.  
 lae 'having taken'.  
 laṁkha = lākṣā ? 'lac'.  
 lambā = lambā 'long'.  
 lakha = lākha '10 thousand'.  
 lagāyiyā = lāgāiyā 'having  
 smeared'.  
 laṇa = raṇa 'war'.  
 labi = rabi 'Sun'.  
 lalitapuli = lalitāpurī  
 'place name'.  
 lāṁchala = lāñchana ? 'mark',  
 'characterised'.  
 lākhiyā = rākhiyā 'having  
 kept'.  
 lākho = rākha 'keep'.  
 lāyala 'took'.  
 liyā 'having taken'.  
 tuṭiyā 'having robbed'.  
 lubadhala 'became greedy'.  
 leo 'take'.  
 leya 'take'.  
 lakṣimā 'a deity'.  
 lai yā 'having taken'.  
 loka 'people'.  
 lokho, see note 479.  
 locana 'eye'.  
 lobhāe 'makes greedy'.  
 lohekā 'of iron'.  
 sao 'with', 'from'.  
 saṁkalpa 'proposition'.  
 saṁka 'fear'.





saṃkha 'shell'.  
 saṃga 'in company with'.  
 saṃgrāmabiṣe 'in war'.  
 saṃcūrṇa 'completely'.  
 saṃtariba 'will swim'.  
 saṃtuṣṭa 'pleased'.  
 saṃtokha 'pleasure'.  
 saṃnāha, see note 252.  
 saṃpatti 'properly'.  
 saṃpūrṇa, see saṃcūrṇa.  
 saṃbara 'resist'.  
 saṃbala = sambala  
 'subsistence'.  
 saṃbhālo.  
 saṃhārā 'destruction'.  
 sakara = sakala 'all'.  
 saguṇi = śakunī 'female  
 vulture'.  
 sacārā, see note 13.  
 sace = satye 'truly'.  
 sajarero.  
 sata = śata 'collective word'.  
 satta = satya 'truth'.  
 sattāyīśa = sātāś 'twenty  
 seven'.  
 satyaloka.  
 satī 'a person who has taken  
 the vow of truth'.  
 sadana.  
 sadaya.  
 sadā 'always'.  
 sana 'to', 'with'.  
 sanade 'by agreement'. See  
 note 164/165.  
 sanāne 'bath'.  
 sane, see sana.  
 saneha 'affection'.  
 sannāśikī 'of the ascetic'.  
 santāpe.  
 santoṣa 'pleasure'.  
 sabai 'all' (emphatic-i).  
 sabada 'sound'.  
 sabhā 'assembly'.  
 sabhāy 'in the assembly'.

sama 'like', 'equal'.  
 samatura, see sama.  
 samarana = samaraṇa ?  
 'memory', 'remembrance'.  
 samala = samara 'war'.  
 samāne, see Sama.  
 samāro.  
 samiyācakrato 'food ?'  
 sambābala = sambāyala.  
 'escaped'. See note 526, cf.  
 śāmāya (caryā).  
 sayāra, see note 464.  
 sayārero, see note 538.  
 sayinyā, see Saṃnāha.  
 saraṇ, see note 13.  
 sarāsati = sarasvatī  
 'goddess of learning'.  
 sariyā, see note 364.  
 sarupe 340 = svarūpe  
 'essence'.  
 sarṇṇa = svarṇa 'gold'.  
 sarbathā 'by all means'.  
 sarbāge = sarbāṅge 'entire  
 body'.  
 saryyā = śayyā 'bed'.  
 salasija = sarasija 'lotus'.  
 salīra = śarīra 'body'.  
 sahaloka.  
 sahasra 'thousand'.  
 sahnāya, see note 419.  
 sājiyā + dibho 'will decorate'.  
 sājilo 'is decorated'.  
 sātapu  
 sātasari 'seven stringed'.  
 sāthā 'seventh'.  
 sāthi 'company'.  
 sādhiāche 'has practiced'.  
 sānapati = senāpati  
 'commander'.  
 sāpini 'female snake'.  
 sāputa.  
 sāpe.  
 sāyi < svāmī 'lord'.  
 sāre = sāka 'essence'.





sāsa = niḥsāsa 'breath'.  
 sākṣī-gopāla 'name of a diety'.  
 sātha = sāta 'seven'.  
 siṃdura = sindura 'vermilion'.  
 siṃha 'lion'.  
 siṃhara-dīpakā 'Celyon'.  
 sijire 'created'.  
 siṃhāsana 'throne'.  
 sītala 'cold'.  
 sidurayā 'name of a mountain?'.  
 siddhānte 'resolution'.  
 siddhi 'fulfillment'.  
 sineha 'affection'.  
 sinehācchiṣṭa 'afflicted with love'.  
 siyābaya 'sew'.  
 siyo 'sew'.  
 siri = śrī.  
 sirihata = śrīhaṭṭa 'place name'.  
 sirddhaśvarī siddheśvarī 'a deity'.  
 sihāsana, see siṃhāsana.  
 sihnate = cihnate 'by the marks'.  
 sumndari = sundarī 'beautiful woman'.  
 sukumārā 'pretty'.  
 sugabā = śuk 'a bind'.  
 sugā, see sugabā.  
 suguta = sujukta 'proper'.  
 suguthi, see note 376.  
 cf. śumṭhi.  
 suci 'purity'.  
 suthira 'quiet'.  
 sudarimā 'beautiful'.  
 suna 'empty'.  
 sunaha 'listen'.  
 sunero 'of the void'.  
 suno 'listen'.  
 subarṇa = subarṇa 'golden'.  
 surartakā 'place name' + kā (gen. suffix).  
 suṣa = sukha 'happiness'.

suṣumanā.  
 sūcā 'pure', cf. suci.  
 sutalam.  
 sūnekā, see sunero.  
 sūra = sūrya 'Sun'.  
 sūrasari = sureśvarī 'the Ganges'.  
 sṛṣṭi 'creation'.  
 sekala, see note 168.  
 sebanti.  
 sesa = śeṣa 'end'.  
 sehitā = seiṭā 'that one'.  
 sehogana = seguṇa 'oak'.  
 saine = sainya 'soldier'.  
 socā 'grief'.  
 soṭhi.  
 soḍasa 'sixteen'.  
 sonāro 'golden'.  
 sopi 'having given'.  
 soraha 'sixteen'.  
 soratha.  
 soṣante.  
 soṣire.  
 stambhana 'motionless'.  
 snānate 'by bathing'.  
 sbanekā.  
 sballoka.  
 syāra.  
 śaṃkala = śaṃkara, 'lord Siva'.  
 śkala 'all'.  
 śakoṭṭrā-dīpakā, see note 199.  
 śamana = damana ? 'supress'.  
 śastra 'weapons'.  
 śibake.  
 śiṣa 'head'.  
 śumṭhi, see suguthi.  
 śṛṅgī 'horn'.  
 śesibe.  
 śokha.  
 śoga = śoka 'misery'.  
 śrīkhaṇḍa 'place name'.  
 ṣaḍga = khaḍga 'sword'.  
 ṣaneka = kṣaṇeka 'a moment'.





ṣaṣṭa note 368.  
 ṣāyibe = khāibe 'will eat'.  
 ṣordvā, see note 193.  
 hae = haya, 'is'.  
 hae 'with horse'.  
 haukhāya, see note 249.  
 haṇḍā = haṇḍa ? 'a low  
 caste female'.  
 haṃsa 'a goose'.  
 hanumanta 'monkey'.  
 hamāra 'mine'.  
 hamī 'I'.  
 hame.  
 harakhī = harakhe = harṣe  
 gladly'.  
 haraya 'disappears'.  
 haridī.  
 haridrā.  
 hase = harṣe 'with delight'.  
 hāḍi-goti 'pot' -goti (classifier).  
 hāḍo = hāḍa 'bone'.  
 hātakī.  
 hāthini 'female elephant'.  
 hāthe 'in hand'.  
 hāthero 'of the hand'.  
 hārābatikī 'place name' + kī.  
 hāre = hāra 'garland'.

hāsa 'laughs'.  
 higulāja 'a deity'.  
 hukuma 'order'.  
 hutāro.  
 hunāgaḍa.  
 huni.  
 hrdayana 'pleasing'.  
 he 'vocative'.  
 heno 'such'.  
 henapraṇālī.  
 hero, 'see'.  
 herayite 'to see'.  
 haibeka 'will be'.  
 hairo 'became'.  
 hou 'let be'.  
 hoe 'is', 'occurs'.  
 hoyi = hoe.  
 horī 'having stolen'.  
 horo 'vocative'.  
 haukha.  
 kṣari = keri = kele 'play'.  
 kṣālodada.  
 kṣīra.  
 kṣīroda.  
 kṣetra 'sacred places'.  
 kṣemā 'forgive'.